



AEROSMITH - BIG ONES



 **HAL • LEONARD®**



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
COLGAN BRYAN

AEROSMITH - BIG ONES

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INTRODUCTION

You couldn't find a more appropriate title for a collection of hit songs by Aerosmith than *Big Ones*. Few bands qualify for the title of America's premier rock band better than these Boston-based rockers.

Why did they release an album of greatest hits that covers a mere decade in the life of the band? Lead singer Steven Tyler says, "It's the perfect thing right now because it caps off the whole Getten Records era. It was brought to my attention that it has been 10 years (with them). It's unbelievable. Where the hell did the time go? Where's it go when you're having fun? It's got all those great songs and I'm really proud of that. I think about when the band took its hiatus, and climbed out of the ashes, so to speak. We were just doing *Done With Mirrors*. I went and saw Bryan Adams in Boston. I had no idea that he had song after song like that. The audience was singing and screaming and yelling out the choruses, and I thought, 'This is what a rock 'n' roll show's all about. If we can pull it back together again, this is what I want. And we got it, and I'm real proud.'"

Steven has good reason to be proud. Aerosmith has come a long way during their years together. Guitarist Joe Perry recalls, "In 1968 (bassist) Tom (Hamilton) and I started playing in bands together up in New Hampshire. Then we decided to move to Boston, and at the same time hooked up with Steven." Drummer Joey Kramer picks up the tale — "I was looking for a gig after I left Berklee (School of Music). A mutual friend of ours turned me on to Tom and Joe. I went down to where they were rehearsing to jam around a little bit. I didn't realize that they were waiting on Steven to come up from New York. They didn't realize that Steven and I went to school together. Steven was a drummer back then, singing lead at the same time. His reaction (to Joey's presence) was 'That's great, let Joey play drums and then I can sing.' Soon Brad Whitford was added on guitar. Brad remembers, 'All I knew was Aerosmith was the best band around. One night Tom and Joe came to see this band I was in. They stood in front of me for about an hour and watched me. I thought, 'What's this about?' A week later, Joe called me up and asked me to join the band. I hopped on board at that point. That was August 1971.' Aerosmith was complete."



The band kicked around for a few years, building a solid fan base on the strength of their live shows. In 1973 they released their first recording and continued putting out an album every year through 1979. Their 1980 release was a greatest hits package recalling their first wave of killer material, including "Dream On," "Same Old Song And Dance," "Sweet Emotion," "Walk This Way," and "Back In The Saddle." The strength of their songs from that era, coupled with their powerful live performances, had launched Aerosmith into the stellar regions where only the biggest bands fly.

Unfortunately, like many top artists before and after them, the twin demons of drugs and super egos became part of Aerosmith's entourage, and that destructive pair nearly got the better of the band. Personal disharmony ensued, as it often does. The ever-popular "musical differences" led to Joe Perry's exit in 1979; Brad Whitford's departure came the next year. Aerosmith continued on with Steven Tyler at the helm, but neither the band nor he remained what they once were. The end seemed near at hand.



Few would have bet at that point that four years later, the original Aerosmith would reunite, and make their way back to the top of the heap. They began to tour, taking their newly energized music back to their fans, and soon knew that there was still room for them in rock's pantheon. Geffen Records offered their support and the band's second life began. *Done With Mirrors* cracked the top 40 in 1985.

Then Aerosmith completed their comeback as the 80s turned into the 90s with three stellar efforts, *Permanent Vacation*, *Pump* and *Get A Grip*.



Those are the albums celebrated on *Big Ones*. Along with 12 great songs culled from those sources and "Deuces Are Wild" from *The Beavis and Butt-head Experience*, *Big Ones* includes two new songs, almost a requisite for greatest hits albums these days. Steven comments, "We allotted ourselves four weeks to write two hits. Now what's that all about? I haven't written a hit in my life. I never sat down to write a hit. I sat down to write, you know, and look what came out of the package."

Guitarist Joe Perry applauds the stimulation that writing those songs provided. He says, "It got us primed. You can look at it like the end of the Geffen era, but as far as the art of the band goes, it's more like the beginning. The writing of those songs was the beginning of the next writing phase for us. It kind of got us charged to get going for the next record."

One of the new songs, "Blind Man," refers to the band's days in the fog of inebriation, that states, "That's all in the past like a check that's in the mail" and "I thank God I woke up from that dream." Says Steven, "I love that song. That kind of sums up a whole lot. And that's all I really look for. If I can sum up a particular moment in time, and just bronze it or have it gilded with gold, it's fine. I feel real good. I feel complete with that."

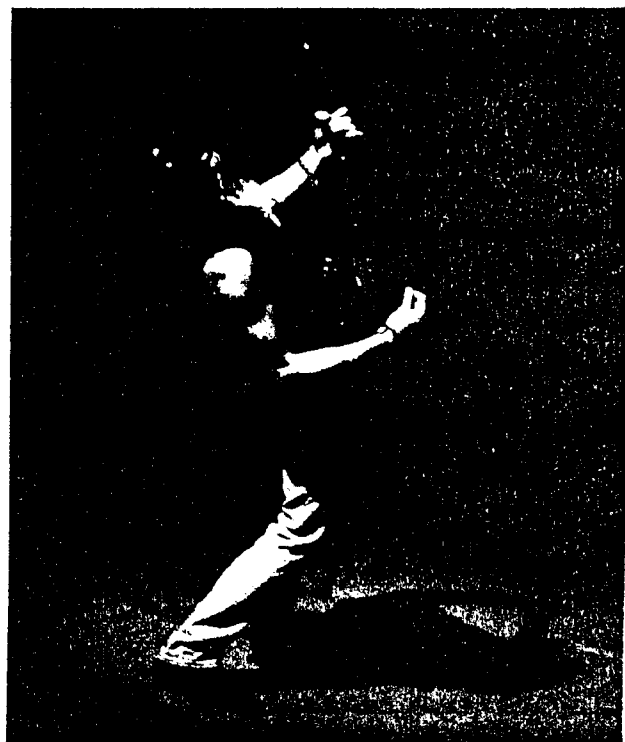


Photo by George Chin

The other new song on *Big Ones* is titled "Walk On Water," of which Steven says, "One of the good things about Joe's and my head space right now is that we like to do things that we never did. We can do that now. It's just one of those things. It's about the great feeling, the fear of taking a risk."

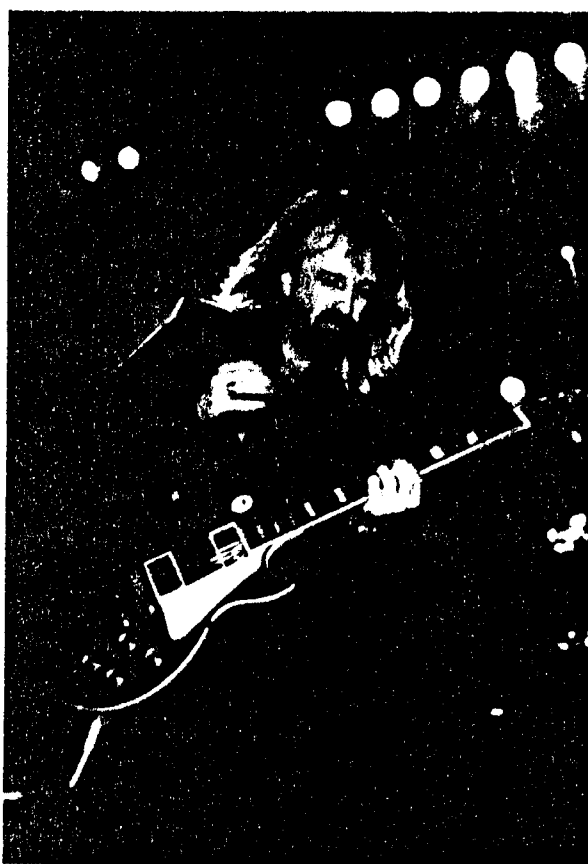


Photo by Todd Kaplan

Three of Aerosmith's *Big Ones* were born on 1987's *Permanent Vacation*: "Dude (Looks Like A Lady)," "Angel," and "Rag Doll." Tom Hamilton says of that album, "If you listen to *Toys In The Attic* and *Rocks*, you find (a lot of) similarity between those albums and *Permanent Vacation*. The songs are more noticeable as songs. There's more instrumental hooks and vocal hooks, and just more melody."

The fun was only beginning, as *Permanent Vacation* sold over five million copies, fueled a long and well-received tour, and set the stage for *Pump*, two years later. Joey Kramer called *Pump* "a really good sequel to *Permanent Vacation*, but at the same time, my personal feelings about it are that *Pump* is more of a real Aerosmith album. There's a lot more rock 'n' roll, so to speak. I mean, it just kicks ass more." Joe Perry says, "This was

the first record that we actually had an attitude about where we wanted it to go. We tightened up the choke and just hit rock 'n' roll." Aerosmith fans obviously liked the approach, as *Pump* hit platinum seven times. *Pump* is represented by four songs on *Big Ones*: "What It Takes," "The Other Side," "Love In An Elevator" and "Janie's Got A Gun."

Exhaustive touring followed as Aerosmith fed their new music, along with their old, to their hungry fans worldwide. Their next studio effort, *Get A Grip*, accounted for five *Big Ones*. "Eat The Rich," "Livin' On The Edge," "Cryin'," "Amazing" and "Crazy" were selected for the honor. Tom Hamilton says Aerosmith refused to play it safe on *Get A Grip*. "We stuck our neck out on this record and tried some different styles that a lot of people, including a lot of really hardcore Aerosmith fans might say, 'What the hell are you guys doing?' So no, I don't think we're playing it safe. I think we're doing the opposite, really." The different stylistic shadings on *Get A Grip* obviously did not alienate any of their core fans, and in fact, seem to have drawn in a host of new listeners. The album spent 1994 rooted in the collective consciousness of rock 'n' roll audiences.

Big Ones serves as a pat on the back for the great songs on *Get A Grip* and the other albums it retrospects. Steven Tyler feels all of the songs selected have earned their right to be part of *Big Ones*. He notes, "It starts out with the simple thought of, 'Let's put something down on tape.' On one hand, I like to say I don't know where the songs come from and that it's just something that flows through me. On the other hand, sometimes I think that we're really creators of them. In any event, it's such an all-encompassing, gut-wrenching, earth-shaking, shattering process. If it wasn't for the fact that the final product is a song, it would be nothing short of a disaster. We get to listen to that final product, and we go, 'Ahhhh!'" But it really is a nutso process."

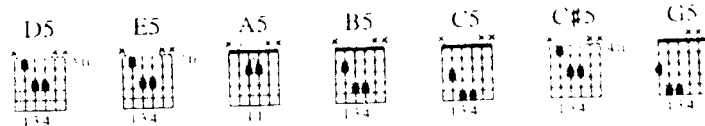


Welcome to the Aerosmith process. Welcome to *Big Ones*.

• Jym Faley

Walk On Water

Words and Music by Tyler, Perry, Blades and Shaw

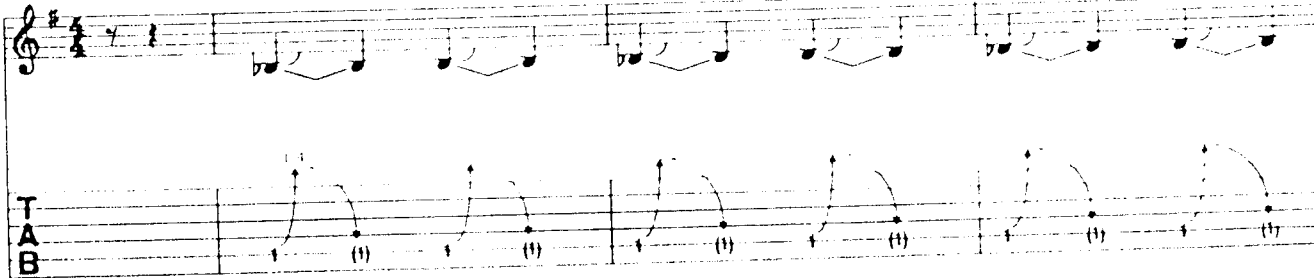


Intro

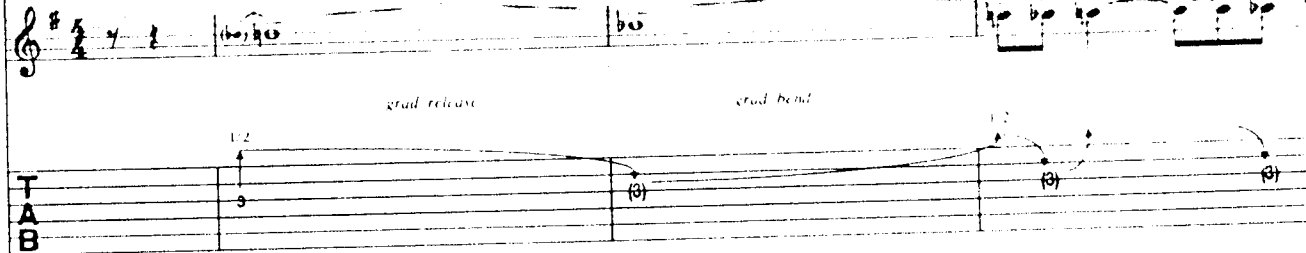
Moderately ♩ = 104



Gtr. 2 (dist.)



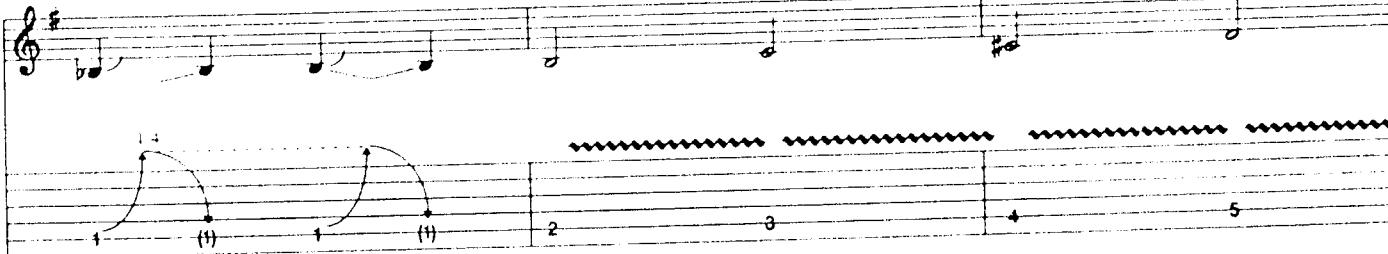
Gtr. 3 (dist.)



Gtr. 3 tacet



Gtr. 2



2x U. (1 min)
 (cont. in acetate) low and high voices

PM

Rhy. Fig. 1
 Gtrs. 1 & 2

End Rhy. Fig. 1

5 5 5 5

0 2 1 0 3 0 0 5 5 0

full

Gtr. 3

full

Gtrs. 1 & 2 w Rhy. Fig. 1 2 times

Gtr. 3

full

12 15 8 10 10 8 (8) 12 15 8 10 12 (12) (12)

Verse

D5 E5 E (6) open P.M.

Gtr. 2

D5 E5 E (6) open P.M.

D5 E5 E (6) open P.M.

D5 E5 E (6) open P.M.

Spoken:
 1. High class, — moo - lah, — bolt ons, — fast car, —

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

7 9 7 9 7 9 7 9

5 7 5 7 5 7 5 7

Gtr. 3

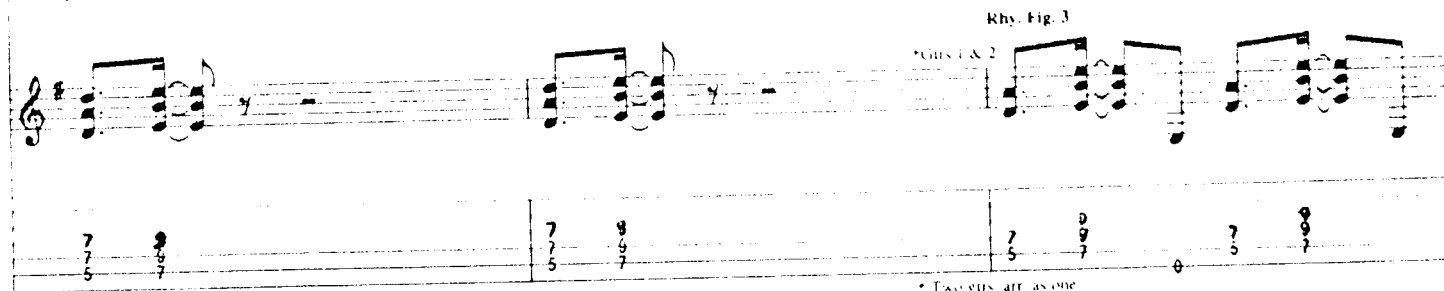
(12)

D5 E5

D5 E5

D5 E5

D5 E5



D5 E5

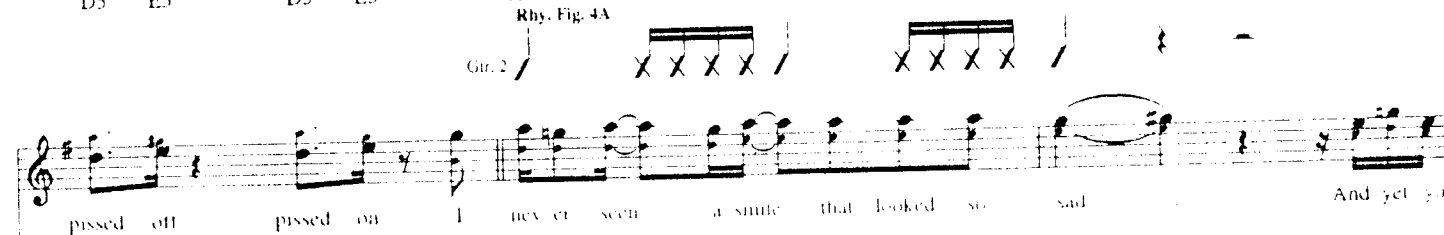
D5 E5

Pre-Chorus

A5

Rhy. Fig. 4A

Gtr. 2

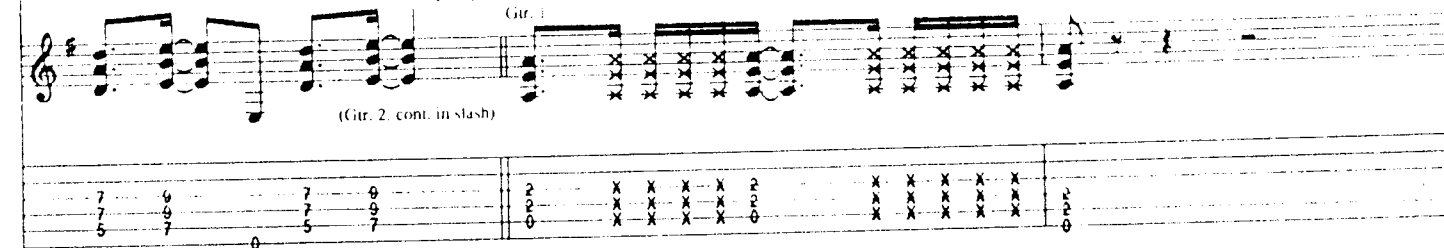


End Rhy. Fig. 3

Rhy. Fig. 4

Gtr. 1

(Gtr. 2. cont. in slash)



§ Chorus

Gtr. 3 w. Rhy. Fill 1 on D5

A5

G

6

Str

B5

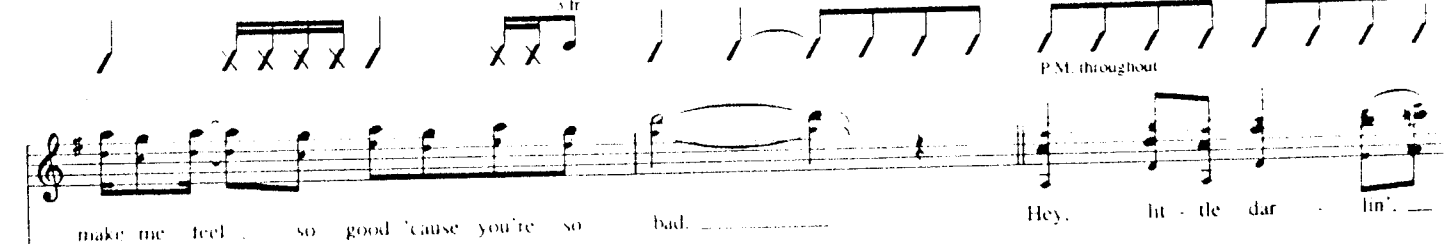
C5 C#5

D

End Rhy. Fig. 4A

Rhy. Fig. 5A

P.M. throughout

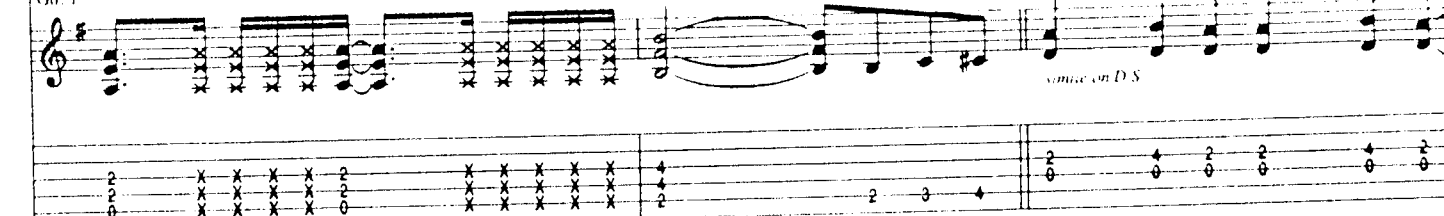


Gtr. 1

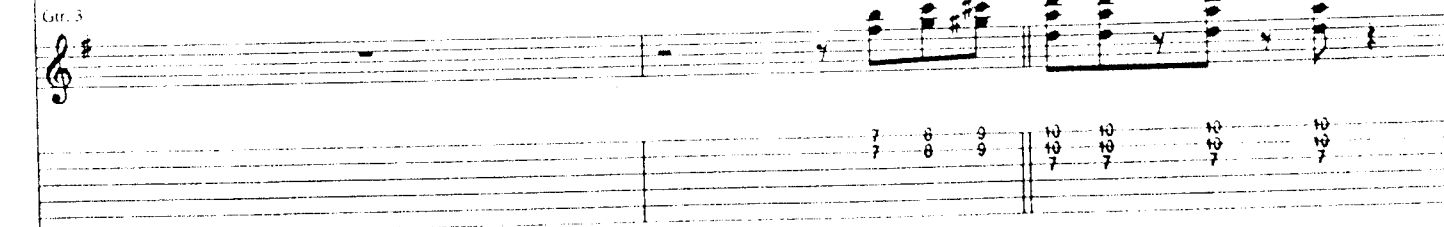
End Rhy. Fig. 4

Rhy. Fig. 5

same on D5



Gtr. 3



your love is le - gen - da - ry. Love's four — let - ters. — ain't in my dic - tion - a - ry.

B5 G5 E5

'Scuse my po - si - tion, — but it ain't mis - sion - a - ry. Yeah but I want to —

Rhy. Fill 1

Gtr. 3

play 4 times

1

Gtr. 1 tacet
Gtrs. 1 & 2 w/ Rhy. Fig. 3

Pre-Chorus
Gtrs. 1 & 2 w/ Rhy. Fig. 4 & 4A

D5 E5 D5 E5 D5 E5 D5 E5 A5

knocked up, hose down, cool cat hot flash. When it comes to making love I ain't no

D.S. al Coda

E5 A5 G B5 C5 C#5

hype. heh ha! 'Cause I practice on a peach most ev'ry night. Yes!

Coda

Guitar Solo

Gtr. 2 tacet

A5

Ah, ah, ah, ah, ah, ah, no, no!

Gtr. 1

Gtr. 3

P.M. P.M. 1/2 hold bend full hold bend full

D#5 E5 C#5 D5 D#5 E5 G#5 A5

howl-in' at moons. ... I'm a - fraid of de can - dle but live for de flame. ... You know who I am but you

Gtrs 1 & 2

A#5 B5

don't know my name.

Spoken: Uh huh. ... huh. ... huh. ... huh. ...

Gtr. 1

Gtr. 2

Gtr. 3: w/ Rhy. Fill 2

Gtr. 3 tacet N.C.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A, 2 times, simile

D5

Hey, lit - tle dar - lin', ... your love is le - gen - da - ry. Love's four - let - ters, ...

Gtr. 3

Rhy. Fill 2

Gtr. 3

TAB

[illegible][illegible][illegible]

A5

Grs. 1 & 2: w/ Rhy. Figs. 6 & 6A, 2 times, simile B5

walk on the wa - ter with you.

On 2 w Rhy. Fig. 1 (101.2 mms)
N.C. (km)
Gr. 1

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter note. The bass staff contains a line of numbers: 0, 5, 9, 0, 2, 1, 0, 3, 0. There are two wavy lines above the staff, one above the first measure and one above the second measure. An arrow labeled "full" points to the number 9 in the first measure. An arrow labeled "1:4" points to the number 3 in the eighth measure.

Second system of musical notation. The treble staff is labeled with chords: G5, A5, N.C., and (Em). It contains a melodic line with eighth and sixteenth notes. The bass staff contains a line of numbers: 5, 7, 5, 5, 0, 2, 1, 0, 3, 0. There are two wavy lines above the staff, one above the first measure and one above the second measure. An arrow labeled "full" points to the number 5 in the third measure. An arrow labeled "1:4" points to the number 3 in the eighth measure. The bottom staff contains a line of numbers: 0, 7, 9, 9, 7, 10, 7, 0, 0, 0, 0, 0, 7, 7, 0, 0, 9. There are four arrows labeled "1:2" pointing to the numbers 0, 0, 0, and 0 in the eighth measure.

Third system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a line of numbers: 0, 5, 3, 0, 0, 2, 1, 0, 3, 0. There are two wavy lines above the staff, one above the first measure and one above the second measure. An arrow labeled "full" points to the number 3 in the third measure. An arrow labeled "1:4" points to the number 3 in the eighth measure. The bottom staff contains a line of numbers: 12, 13, 12, 12, 15, 12, 15, X, 12, 12, 14, 12, 14, 14, 14, 12, 10, 14, 12, 14, 14, 12, 13, 12. There are two arrows labeled "1:2" pointing to the numbers 15 and 12 in the fifth and tenth measures.

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a guitar staff and a vocal staff. The guitar staff begins with a complex introduction featuring a series of chords and a solo section with various techniques like bends and vibrato. The vocal staff features a simple melody in G major, with lyrics written below the notes. The score is written in standard musical notation, including treble clefs, a key signature of one sharp (F#), and a 4/4 time signature.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown on a six-string guitar staff with a capo on the first fret, indicated by a bracket. The bass line is written on a five-line staff with fret numbers (0, 5, 3, 0, 2, 1, 0, 3, 0) and includes a "full" instruction with an upward arrow. The second system continues the vocal melody and guitar accompaniment. The bass line includes fret numbers (15, 17, 15, 17, 15, 17, 15, 17, 15, 15, 17, 10, 17) and includes a "full" instruction with an upward arrow. The third system shows the final measures of the song, with the vocal melody ending on a whole note and the guitar and bass lines concluding the piece.

Love In An Elevator

Words and Music by Tyler and Perry

Intro

Moderate Rock ♩ = 92

N.C.(Em)

Mm, mm, nm, mm, nm, mm, mm. Mm, mm, mm, mm, nm, mm, mm. Mm,

Gtr. 1 (dist.)

f w/ dist.

T 7 7 0 7 0 8 7 5 7 5 0 7
A
B

Gtr. 2 (dist.)

f

T
A 4 0 2 2 0 2 1 0 3 0 3 2 0
B

mm, mm, nm, nm, mm, mm. Mm, mm, nm, nm, nm, mm. Mm,

f

7 0 7 0 8 7 6 7 6 0 7 7 0 7 0 8 7 6 7 6 0 7

f

4 0 2 2 0 2 1 0 3 0 3 2 0 2 4 0 2 2 0 2 1 0 3 0 3 2 0

A5

D5

Yeah!

Verse

E5 D/F# G5 C5 E7(no3rd) D/F# G5 C5

1. Work-in' like a dog fo' de boss man, work - in' fo' de com - pa - ny. I'm
 2. Jack-ie's in the el - e - va - tor, lin - ge - rie, sec - ond floor. She
 (Whoa, _ yeah, _)

*Gtrs 1 & 2

*Two gtrs. arr. for one.

E5 D/F# G5 C5 E7(no3rd) D/F# G5 C5

bet - tin' on the dice I'm _ toss - in' I'm gon - na have a fan - ta - sy. But
 said "Can I see you _ lat - er and love you just a lit - tle more?" I
 (Whoa, _ yeah, _)

A D5 G5 A D5 G5

where am I gon - na look? _ They tell me that love is blind _ I
 kind - a hope we get stuck _ no - bod - y gets out a - live. _ She said, I'll

A D5 G5 A D5

real - ly need a girl like an o - pen book _ to read be - tween _ the lines. _____
 show you how to FAX in the mail-room room hon - ey and have ya' home _ by five." _____

Chorus

B B6 B5 B B6 B5 B6 B5 B7sus4

Love in an el - e - va - tor, _____ liv - in' it up _ when I'm go - in' down _

Gtr. 1

Gtr. 2

1. Voc. Fig. 1 B B6 B5 B6 B5 Bb5 A5 End Voc. F1

Love in an el - e - va - tor, _____ lov - in' it up _ 'till I hit _ the ground. _

Rhy. Fill J End Rhy. F1

Rhy. Fill 3A End Rhy. Fill

2. B Baus4 B5 Baus4 B.L.

lov-in' it up ___ 'till I hit the ground. In the air, _____ in the air, _____ hon-cy one.

_____ more time now, it ___ ain't fair. _____ Love in an el - e - va - tor, _____

B B6 B5 B6 B5

B B6 B5 B6 B5 A5 D5

lov-in' it up when I'm go - in' down. _____

Rhy. Fig. 1

[illegible][illegible]

The musical score consists of two systems. The first system is labeled 'N.C.' and features a treble clef with a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and sixteenth notes. The second system is labeled 'A5' and features a bass clef. It includes a 1/4 time signature and a 1/4 note value. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and sixteenth notes. The score is written in a style typical of early 20th-century musical notation.

The musical score for 'D5' and 'N.C.' is presented on two staves. The 'D5' section begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, with some notes beamed together in groups of three. The 'N.C.' section follows, marked with '8va' and 'N.C.' above the staff. This section contains a series of notes, some of which are marked with '1/2' and '1:4' above them, indicating specific rhythmic values. The score concludes with a final measure containing the number '17'.

Chorus

Gtrs. 1 & 2 w. Rhy. Fills 1 & 3A, 2nd time
Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

B B6 B5 B6 B5 B B6 B5 B6 B5 B7sus4 *Bb5 *A5

Love in an el - e - va - tor, _____ { lov - in' it up — when I'm go - in' down. — }
liv - in' it up — when I hit the ground. — }

Gtr. 1 8va

Gtr. 2

*2nd time

Verse

E9(no 3rd) G5 C5 E9(no 3rd) G5 C5

3. Gon - na be a pent - house pau - per, _____ gon - na be a mil - lion - aire. — Whoa, — yeah. —) I'm

*Gtrs. 1 & 2 loco

*Two gtrs. arr. for one.

E9(no 3rd) G5 C5 E9(no 3rd) G5 C5

gon - na be a real fast talk - er _____ and have me a love af - fair. — Whoa, — yeah. —) Got - ta

A D5 G5 A D5 G5

get my tim - in' right. _____ It's a test that I got - ta pass. — Whoa, — yeah. —) I'll

A D5 G5 A D5

chase you all the way to the stair - way hon - ey. Kiss your sas - sa - fras. —
(Whoa. —)

Chorus B B6 B5 B6 B5 B B6 B5 B6 B5 B7sus4

Love in an el - e - va - tor, ——— liv - in' it up — when I'm go - in' down —

Gtr. 1

Gtr. 2

B B6 B5 B6 B5 B A5/B

Love in an el - e - va - tor, ——— liv - in' it up — 'til I hit — the ground. Do you car

Outro
E

B/E E

Do you care? _____ Hon - ey one _____ more time _____ now, it _____ ain't fair. _____

(voc. simile on repeats)

B B6 B5

1., 2., 3., 4., 5. 6. B A5/B B A5 B

Love in an el - e - va - tor, _____ liv-in' it up _____ when I'm go - in' down. _____ Do you care? _____

B/E B B6 B5

...va - tor, _____

B A5/B B/E

liv - in' it up — when I'm go - in' down. ——— Air. ——— In the air, ——— in the air.

band tacet

in the air. ——— Love in an el - e - va - tor. ———

Fade Out

Fade Out

lov - in' it up — when I'm go - in' down. ———

Rag Doll

the 3 open E tuning

① = E ④ = B

② = H ⑤ = D

③ = G ⑥ = F

Intro

Moderate Rock ♩ = 90 (♩ = ♩)

Gr. 1 (elec.)

E5 B5

T
A
B

*Gr. 2

w/slide

T
A
B

12-11 12 (12) 6-7-6 7 6-5

*Lap steel arr. for gr.

E5

steady gliss. let ring.

T
A
B

12 12 12 10 12 12 13

F#5 D5

Chorus
N.C. (B5)

Rag doll, liv-in' in a mov-ie.

Rhy. Fig. 1

Rhy. Fig. 1A

T
A
B

11 11 9 11 11 13 11 11 11 11 7 5 0 1 2 2 0 1 2 3 4 2

14 13 13 14 13 14 14 (14) 9 10 10 7 7

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D5 A B G E

Hot tramp, dad-dy's lit-tle cut-ie, You're so fine, they nev-er see ya leav-in' by the back door, man.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

B5 D5 A

Hot time, get it while it's eas-y. I don't mind, come on up and see me. Rag doll, ba-by won't you do me like you

Gtr. 2

B5 G E D A

1. Verse E5

done be-fore. 1. I'm feel-in' like a bad boy.

Gtr. 1 Rhy. Fig. 2

Gtr. 2 End Rhy. Fig. 1A

B5

nun... just a like a bad... boy... I'm rip pin' up a rag... doll... like throw in' a way an old... toy

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "nun... just a like a bad... boy... I'm rip pin' up a rag... doll... like throw in' a way an old... toy". The guitar accompaniment is in treble clef, and the bass line is in bass clef with fret numbers (12, 10, 7, 5, 7, 10, 12) written below it.

E5 B5

Some babe's talk-in' real... loud... talk-in' all a-bout the new... crowd... Try and sell me on an old... dream...

End Rhy. Fig 2

let ring steady go

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Some babe's talk-in' real... loud... talk-in' all a-bout the new... crowd... Try and sell me on an old... dream...". The guitar accompaniment is in treble clef, and the bass line is in bass clef with fret numbers (12, 10, 7, 5, 7, 10, 12) written below it. The text "End Rhy. Fig 2" is written above the guitar line, and "let ring steady go" is written below the bass line.

E5

a new ver-sion of the old... scene... Speak eas-y on the grape - vine... uh, keep shuf-flin' in the shoe - shine...

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "a new ver-sion of the old... scene... Speak eas-y on the grape - vine... uh, keep shuf-flin' in the shoe - shine...". The guitar accompaniment is in treble clef, and the bass line is in bass clef with fret numbers (12, 10, 7, 5, 7, 10, 12) written below it.

F#5 **G** **E** **D5**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry.

Rhy. Fig. 3

End Rhy. Fig. 3

2. Verse

E5 **B5**

2. Yes - I'm mov - in', - yes, - I'm mov - in', - Get read-y for the big - time.

Gr. 2

Tap danc-ing on a land - mine. - Yes, - I'm mov - in', - yes, - I'm mov - in', -

F#5 **G** **E** **D** **D.S. al Coda**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry.

⊕ Coda
A

B5 G E D A

Rag doll, ba - by won't you do me, ba by, won't you do me, ba by won't you do me like you done 'k fore, hoo, hoo

Gtr. 1

Tablature for Gtr. 1: 0 1 2 2 | 0 1 2 3 4 2 | 0 1 2 2 | 0 0 0 0 | 7 6 7 5 2

Gtr. 2

Tablature for Gtr. 2: 5 5 5 5 7 7 7 7 | 3 0 0 0 | 10 5 5

steady gliss.

Guitar Solo

F#5 F#6 F#5 F#6 (no 3rd) F#5 G#5 A5 A6 (no 3rd) A5 A6 (no 3rd)

Tablature for Guitar Solo: 11 11 9 11 11 11 11 11 | 11 11 13 13 11 13 | 14 14 16 16 14 14 | 14 16 16

steady gliss.

Tablature for Guitar Solo (continued): 10 10 (13) 14 | 14 13 13 14 12 12 14 (14) | 15 17 17 15 15 17 (17) 17 15 15 17 17 17 17

A5 A6 (no 3rd) A5 G#5 F#5 F F#6 (no 3rd) F#5 G#5

Tablature for Guitar Solo: 14 14 16 16 14 13 | 11 11 9 11 11 11 11 11 | 11 11 13 13 11 13 | 14 12 12 14 14 12 12 14 | 14 12 14 14 15 13 14 14 17

A5 A6 (no 3rd) A5 A6 (no 3rd) A5 G#5 F#5 F#6 (no 3rd) F#5 F#6 (no 3rd)

let ring

Verse
Gtr. 1: w/ Rhy. Fig. 2
E5

F#5 F#6 (no 3rd) F#5 D5

3. Yes, I'm mov - in', yes, I'm mov - in'.

steady gliss.

B5 E5

Get read-y for the big time. Uh, get-tin' cra-zy on the moon shine. Yes, I'm mov - in'.

Gtr. 2

steady gliss.

Gtr. 1: w/ Rhy. Fig. 3
F#5

I'm real - ly mov - in'. Sloe gin fix - zy, uh, do it till you're diz - zy, uh.

Chorus

Gtr. 2: w/ Rhy. Fig. 1A

N.C.(B5)

G E D

give it all you got un - til you're put out of your mis - e - ry. — Rag doll, liv - in' in a mov - ie.

Rhy. Fig. 4
Gtr. 1

D5 A B G E

Hot tramp, dad - dy's lit - tle cut - ie. You're so fine, they'll nev - er see ya leav - in' by the back door, man.

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4
B5 D5

Hot time, get it while it's eas - y. I don't mind, come on up and see me.

A B5 G F D A

Rag doll, ba - by won't you do me like you done - be - fore! —

2. D A A

Outro

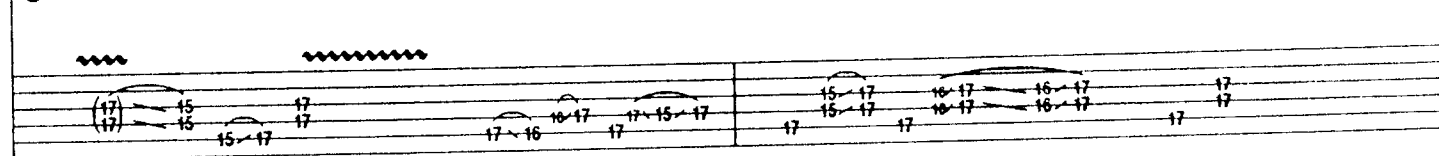
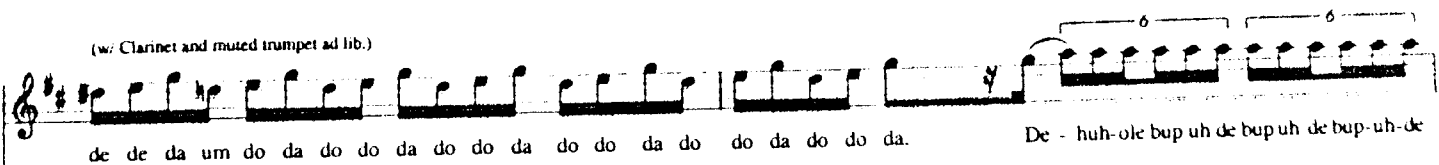
Doe dee dee ya bo doo dae, — da dom dom... Da da ba. Da

Gtr. 1

Gtr. 2

steady gliss.

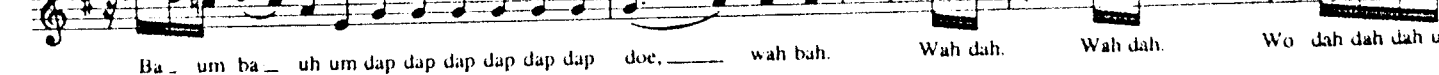
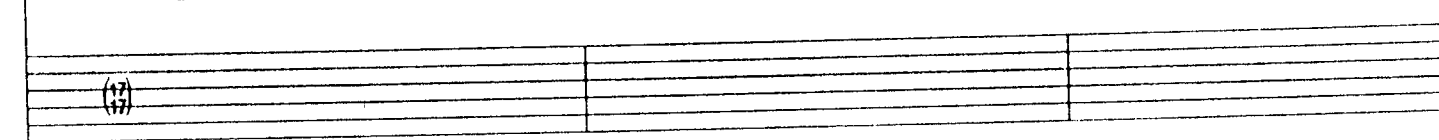
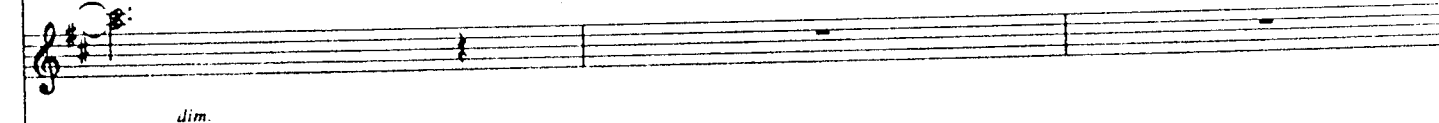
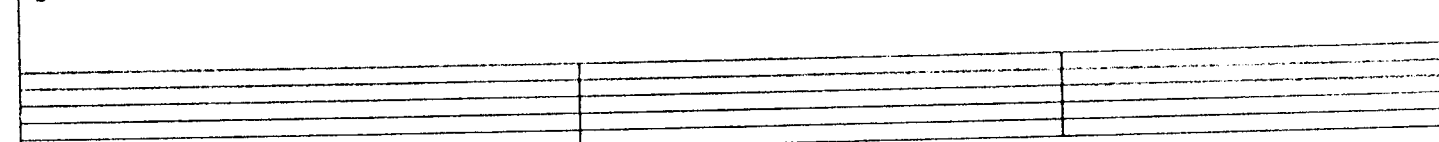
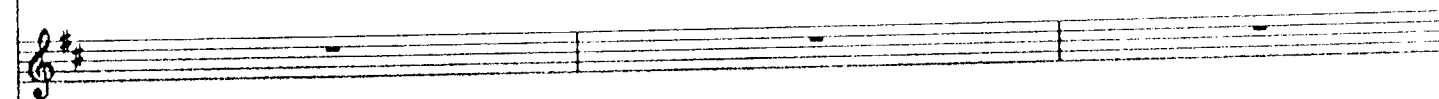
(w/ Clarinet and muted trumpet ad lib.)



N.C.

All gtrs. tacet

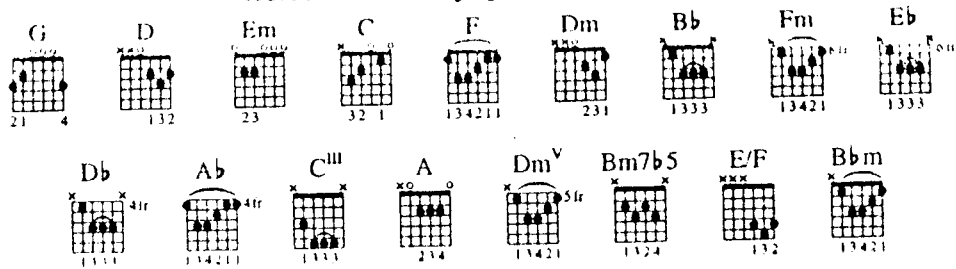
Begin Fade



Fade t

What It Takes

Words and Music by Tyler, Perry and Child



Intro

Moderately Slow Rock ♩ = 76

Chord symbols: G, D, Em, C

Gtr. 1 (elec.)

mf w/ clean tone
let ring

TAB

* Chord symbols reflect overall tonality.

Verse

Chord symbols: G, D, Em, C

Gtr. 1 tacet

1. There goes my old girl - friend. There's an - oth - er dia - mond ring. And, uh,

all those late night prom - is - es I guess they don't mean a thing. So

ba - by, what's the sto - ry? Did you find an - oth - er man? Is it

eas - y to sleep in the bed that we made? When you don't look back I guess the feel - ings start to fade a -

D5 G5 Fm EmD

way. I used to feel your fire, but now it's cold in - side. And you re

Gtr. I

mf let ring *mp* let ring

Chorus Bb5

C

back on the street - like you did - n't miss a beat, yeah. Tell me what it takes to let you

mf let ring

Bkgd. Voc. w/ Voc. Fill 1, on D.S.

F F#sus4 F Bb5 F F#sus4 F

go. Tell me how the pain's sup - posed to go.

let ring let ring let ring

Bb A Dm C

(Oo. Tell me how it is that you can sleep Ah. in the night - with - out Ah.

let ring let ring

Voc. Fill 1

du -

(Whey hey e - e - ho.)

Gtr. 1. w/ Rhy. Fill 1, on D5

Bm7b5

think - ing you lost ev - 'ry - thing that was good in your life to the toss of the dice? _____

Gtr. 1 Ah. (Ah.)

Gtr. 2

ff w/ clean chorus

To Coda ⊕

Gtr. 2 tacet
F

Verse

Gtr. 3
(acous.)

Bb5 Db5

— Tell me what it takes — to let you go. — Yeah! 2. Girl, be-fore I met — you — I was

let ring

w/ clean tone

D Em D C

F. I. N. E. fine, — but your love made me a pri - son-er. — Yeah, my heart's been do - ing time. — You

10 10 12 10 8 8
10 10 12 10 8 8
11 11 12 11 9 9

Rhy. Fill 1

Gtr. 1

T
A
B

3 2 3 2 3

G D

spent me up like mon - ey, then you hung me out to dry. It was

Em D C *D.S. al Coda*

eas - y to keep all your lies in dis - guise 'cause you had me in deep with the dev - il in your eyes.

Ⓢ Coda

Guitar Solo

Gtr. 2 tacet F C Dm C Bb

Gtr. 3

Spoken: Gui-tar!

Gtr. 1

• w/ fast chorus

let ring full full full let ring

• Leslie speaker in vibrato mode
- equivalent of fast electronic chorusing.

F

let ring - |

1/2

full

let ring - - - - - |

C Dm C Bb

8va

full

full

full

1 2

Bridge

C

8va

Gtr. 1

full

full

full

full

1/2

1 2

Tell me that you're hap- py that you're on your

Gtr. 2

mf

let ring - - - - - |

G Bb

own. Yeah, yeah, yeah. Tell me that it's bet - ter when you're all a -

let ring let ring

Guitar

P

Pre-Chorus

Fm *Eb*

Vocal

lone. (Ah, Tell me that your bod - y does - n't miss my ah, ah,)

Bass

loco

f w/ dist.

let ring

Gtr. 3

D \flat A \flat

touch. Tell me that my lov - in' did - n't mean that much. Tell me you ain't dy - in when you're cry - in' for
yeah, ah,

Gtr. 1

Chorus

C^{III}B \flat

F

me. Tell me what it takes to let you go. (Why hey
ah.)

let ring let ring

B \flat

F

B \flat

A

ho.) Tell me how the pain's sup-posed to go. — (Oo. Tell me how it is that you can Oo.

let ring let ring

Dm^vC^{III}

Bm7b5

sleep Ah. in the night Ah. with-out think-ing you lost ev - 'ry-thing that was good in your life to the loss of the

ritard.

A tempo

Bb

Bb

F

F#

dice? So, tell me who's to blame for think-in' twice. Spoken: No, no, no, no.

Gtr. 1

let ring let ring let ring

Gtr. 2

ff w/ clean chorus

let ring

* Bass plays F;
Piano plays Fm(maj7)

Gtr. 2 tacet
Bbm

Db

F

Dm

Su

'Cause I don't wan-na burn in par-a - dise.

Ooh,

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

w/ clean tone

let ring

let ring

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Bb

F

Su

loco

I don't, I don't, I don't I don't wan-na burn in par-a - dise.

Let it

Outro

w/ voc. ad Lib, till end

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Dm

Bb

go, let it go, let it go, let it go, let it go, let it go, let it go, let it go, let it go, let it

F

play 5 times

F

go, let it go, let it go, let it go, let it go, let it

Dude (Looks Like A Lady)

Words and Music by Tyler, Perry and Child



Intro
Moderate Rock ♩ = 126
A5

Chord progression: A5, G5, A5, D, G5

Vocal line: Dude... looks like a la - dy...

Guitar line: (Ah! ... Ah! ...)

Drum line: T, A, B

Let ring ... 4

†Key signature denotes A Mixolydian.

*Panned hard left

**Panned hard right

Chord progression: A5, G5, A5, D, G5, D, A5, G5, A5

Vocal line: Dude... looks like a la - dy. ... Dude...

Guitar line: (Ah! ... Ah! ...)

Drum line: T, A, B

Let ring ... 4

Chord progression: D, G5, D, A5, G5, A5, D, G5, D

Vocal line: ... looks like a la - dy. ... Dude... looks like a la - dy. ...

Guitar line: (Ah! ... Ah! ...)

Drum line: T, A, B

Let ring ... 4

A5 G5 A5 D Dsus4 D A5 G5 A5 1. D Dsus4 D

Gtr. 1

Rhy. Fig. 1
Gtr. 2 (dist.)

End Rhy. Fig. 1

*Vocal tacet on repeat.

2. Verse

D Dsus4 N.C. Gtr. 3, w Rhy. Fill 3, 7 times on D.S. A5 G5 A5 D G5 D

1. Cruised in - to a bar on the shore. _____ Her
2. Back - stage we're hav - ing the time _____ of our lives
nev - er judge a book by it's cov - er _____ or

full

Rhy. Fill 3
Gtr. 3 (dist.)

f

T
A
B

Chords: A5 G5 A5 D G5 D Dsus2 A5 G5 A5

Gtr. 1 w/ Rhy. Fill 1, 2nd time

pic - ture graced the grime on the door. _____
 _____ un - til _____ some - bod - y say. _____
 who your gon - na love by your lov - er. _____

She a long lost love at first bite. _____
 For - give me if I seem out of line. _____
 Say love put me wise to her

Chords: D Dsus4 D Dsus2 A5 G5 A5 D Dsus4 D Dsus2

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A, 2nd time

Gtr. 1: w/ Rhy. Fill 4, on D.S.

love in dis - guise. _____ Ba - by may - be you're wrong - but you know it's al - right. That's right!
 Then she whipped out her gun and tried to blow me a way. _____
 She had the bod - y of a Ven - us, Lord, i - ma - gine my sur - prise.

slight P.M. _____ slight P.M. _____

Rhy. Fill 1
Gtr. 1

Rhy. Fill 4
Gtr. 1

Rhy. Fill 2
Gtr. 1

Rhy. Fill 2A
Gtr. 2

1.

Gtr. 2: w/ Rhy. Fig. 1

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) (Ah! _ Ah! _)

let ring ... 4 let ring ... 4

2.

Chorus

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) Dude _ looks like a la - dy _ (Ah! _ Ah! _) Dude _ looks like a la - dy _

let ring ... 4 let ring ... 4

To Coda ⊕

D.S. (2nd ending) at Coda

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) Dude _ looks like a la - dy _ (Ah! _ Ah! _) Dude _ looks like a la - dy. 3. So

⊕ Coda

D

Dsus4

D

Interlude

A5

G5

A5

F

Gtr. 2

_ looks like a la - dy. (Ba - by let me fol - low you Let _ me take a peek - dear. - down.)

A5 G5 A5 F A5 G5 A5

(Ba-by let me fol-low you Do... me, do me, do me all night. (Ba-by let me fol-low you Turn.

7 7

F D5 C5 D5 E G G9#2

the oth-er cheek dear Do me, do me, do me, do me, down.) (Ba-by let me fol-low you

Guitar Solo

Gtr. 1 tacet
Gtr. 2 w/ Phr Fig 1 4 times, single

Gtr. 2 A7 (12) A7 D Dsus4 D A5 (12) A5

w/dist. 1/2 1-4 letting 1-2

D Dsus4 D A5 G5 A5 D Dsus4 D

1-2 full 1-2

A5 G5 A5 D Dsus4 D A5 G5 A5

1/2 full full

D Dsus4 D A5 G5 A5 D Dsus4 D

1/2 full 1/2 full 1/2 full full full let ring full 1 2

A5 G5 A5 D Dsus4 D

let ring 1/2 let ring 1/2 1/2 1 2 1 2

A5 G5 A5 D Dsus4 D

1/2 full full full full 3 4 full

Bridge E D E Gtr. 3 tacet N.C. E D E N.C.

Ooh! What a funk-y la - dy. Oh, she like it like it like it like

Gtr. 1 *mf*

Ham.

Gtr. 2 *f*

Ham.

Gtr. 3 *8va*

(20)

E D E N.C. E D E G

that. — Oh, — he was a la - dy. — Yow! —

Gtr. 1

Gtr. 2

Chorus

A5 G5 A5 D Dsus4 A5 G5 A5

Yeah, yeah, yeah, yeah. Dude — looks like a la - dy. — (Ah! — Ah! —) (Ah! — Ah! —)

let ring

Rhy. Fig. 3

End Rhy. Fig. 3

D Dsus4 A5 G5 A5 D

— looks like a la - dy. — (Ah! Ah! —)

Gtr. 1

Outro
Gtr 2 tacet

A5 G5 A5 D Dsus4 D A5 G5 A5

(Ah! ...) Ah! ...) Dude ... looks like a la - dy. (Ah! ...) Ah! ...)

letting

D Dsus4 D A5 G5 A5 D Dsus4 D

... looks like a la - dy. (Ah! ...) Ah! ...) Dude ... looks like a la - dy.

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D *play 3 times*

Du du du dude ... looks like a la - dy. — Du du du dude ... looks like a la - dy. —

Gtr. 1

Gtr. 2

(w/ ad lib lead voc.)

Gtr. 2 w/ Rhy. Fig. 1, 5 times & fade, simile

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

Voc. Fig. 1

End Voc. Fig. 1

Gr. 3 (Ah! — Ah! —)

mf

15 14 17 0 14 15 17 0 0 14 12

Gr. 1

mf

5 5 5 3 3 5 5 2 3 3 2 14 12 14 12

2 2 2 0 0 2 2 0 0 2 2 0 12 12

Bdgd. Voc. w/ Voc. Fig. 1, 6 times

Begin Fade

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

mf

14 14 14 12 12 5 7 7 5 5 3 3 (9) 1 2 0 3 2 3 5 7 0 7 7 7 8

14 14 14 12 12 5 7 7 5 5 4 4 (4) 2 2 4 4 2 4 5 7 0 7 7 7 9

0

let ring — 4

14 14 14 12 12 0 0 0 0 0 7 0 7 0 0

2 9 9 9 9 7 0 7 0 0

A5 G5 A5 D Dsus4 D Gr. 1 tacet A5 G5 A5 D Dsus4 D

let ring — 4

0 10 0 12 12 (12) 14 15 17 10 17 14 12 12 10 13 14

9 11 12 12 (12) 12 14 14 16 16 17 17 10 17 16 16 14 14 12 12 13 13 14

full

0 7

Fade O

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

Gr. 3

let ring — 4

let ring — 4

14 14 14 12 12 14 14 2 4 0 0 4 0 2 0 2 2 2 4 (4) 5 0 0

14 14 14 12 12 14 14 0 0 0 0 4 0 2 2 2 2 4 (4) 5 0 0

Janie's Got A Gun

Words and Music by Tyler and Hamilton

Tune Up 1/2 Step.

- ① = F ④ = E♭
 ② = C ⑤ = B♭
 ③ = A♭ ⑥ = F

Intro

Moderately ♩ = 112

N.C.

E5

Dum, dum, dum, hon-ey what have you done? Dum, dum, dum it's the sound of my gun

Gr. 1 (clean)

w/ chorus

TAB

The intro guitar tab consists of two systems. The first system has four measures, each with a 7th fret barre and a single note (likely E5) indicated by a circle with a '7' and a dot. The second system has two measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot.

Dum, dum, dum, hon-ey what have you done? Dum, dum, dum it's the sound, it's the sound.

The main guitar tab for the first verse consists of two systems. The first system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot. The second system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot.

E5

Nyah, nyah, nyah. Nyah, nyah, nyah.

B5 E5/B B5

let ring

The main guitar tab for the 'Nyah' section consists of two systems. The first system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot. The second system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot. The final measure of the second system has a 'let ring' instruction.

E5

Nyah, nyah, nyah. Nyah, nyah, nyah.

B5 E5/B B5 B6

let ring

The main guitar tab for the second 'Nyah' section consists of two systems. The first system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot. The second system has four measures, each with a 7th fret barre and a single note indicated by a circle with a '7' and a dot. The final measure of the second system has a 'let ring' instruction.

Verse

B7 E5 E5/B B5 E5 E5/B B5

1. Jan-ie's got a — gun. — Jan-ie's got a — gun. — Her

Gtr. 1 Rhy. Fig. 1

let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — {

Gtr. 2 (dist.)

pp ————— *f*
vol. swell

pp ————— *f*
vol. swell

E5 E5/B B5 E5 E5/B B5

whole world's come un — done from look-in' sraight at the — sun. —

End Rhy. Fig. 1

let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — {

pp ————— *f*
vol. swell

pp ————— *f*
vol. swell

Pre-Chorus

Gtr. 2 tacet

E5 B5/E E A5 B5 E5 B5/E E A5 B5

What did her — dad-dy — do? — What did he — put you — through? — They say when

Gtr. 1

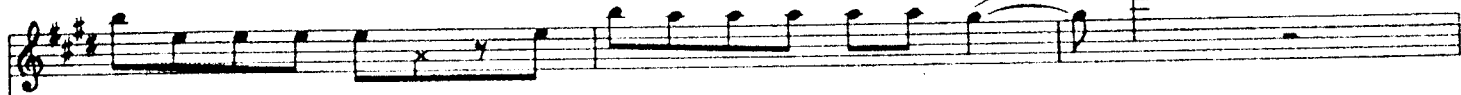
P.M. on 5th & 6th str. only

Chorus
C#5

A5

E5

D5/E*

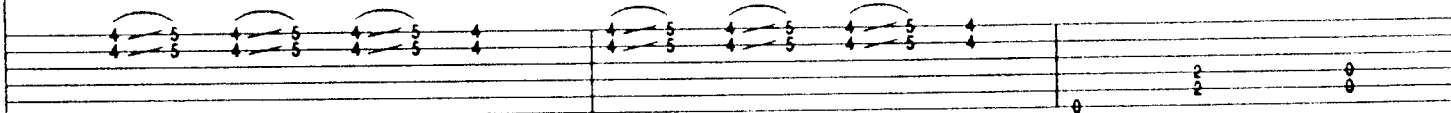


Jan - ie was ar - rest - ed, they found him un - der - neath a train.

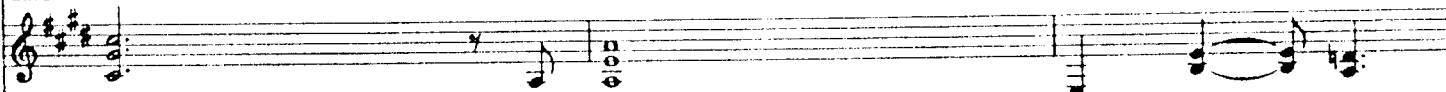
Gtr. 1



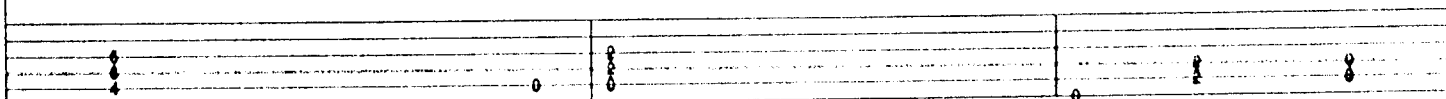
let ring



Gtr. 2



let ring



* Bass plays E pedal tone

G5/E*

D5/E*

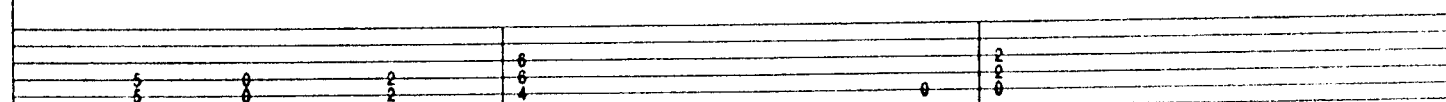
E5

C#5

A5



But man, he had it com - in'. Now that Jan - ie's got a gun she ain't nev -



Er gon - na be the same.

Gr. 1

Gr. 2

Gr. 3 (clean)

mf

9 10 9 10 9 9 10 9 10 9 11 11 13

Verse

Gr. 1: w/ Rhy. Fig. 1
Gr. 3: w/ Fill 1, 1st time

Gr. 3 tacet

2., 3. Jan - ie's got a gun. —

Jan - ie's got a gun. —

Her

let ring

mf

Harm.

12 12 7

Fill 1
Gr. 3

12 (13)

T
A
B

E5 E5/B B5 E5 E5/B B5

dog day's just be - gun. — Now ev - 'ry - bod - y is on the — run. —

Harm. — — — — — Harm. — — — — —

let ring — — — — — let ring — — — — —

(12) — — — — — 7 — — — — —

Pre-Chorus
Gtr. 1 Solo

E5 B5/E E A5 B5 E5 B5/E E A5 B5

Tell me now — it's un - true. — What did her — dad - dy — do? — He jacked a
What did her — dad - dy — do? — It's Jan - ie's last — I. O. U. — She had to

Gtr. 1 *loco*

P.M. on 5th & 6th str. only

Chorus
C#5 A5 E5 D5/E* G5/E* D5/E* E5

lit - tle bit - ty ba - by. The man has got to be in - sane. — — — — — They say the
take him down eas - y and put a bul - let in his brain. — — — — — She said, " 'cause
(Ma, ma, ma, ma...)

Gtr. 1

Gtr. 2

* Bass plays E pedal tone.

C#5

A5

F#5

spell that he was un - der the light - ning and the thun - der knew that some - one had to stop the rain. ...
no - bod - y be - lieves me. The man was such a sleaze. He ain't nev - er gon - na be the same.

B5

Bridge

C5 D5 E5 D/E⁺
 Run a - way, run _____ a - way _ from the pain, _ yeah, _ yeah, _ yeah, yeah, yeah.
 Gtr. 1
 Gtr. 2
 Gtr. 3
 8va
 f w/ dist.
 full
 12 15 12 15 12 15 12 15 12 15 12 15 12 15

- Bass plays E

The musical score for "Run Away" by The Police is presented in a multi-staff format. The top staff shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Run a - way, run a - way from the pain, yeah. yeah. yeah." are written below the notes. The second staff is a guitar part, featuring a series of chords (C5, D5, E5) and a melodic line. The third staff is a bass part, featuring a series of chords (6, 7, 5) and a melodic line. The fourth staff is a drum part, featuring a series of notes and rests. The fifth staff is a keyboard part, featuring a series of notes and rests. The sixth staff is a guitar part, featuring a series of notes and rests. The seventh staff is a bass part, featuring a series of notes and rests. The eighth staff is a drum part, featuring a series of notes and rests. The ninth staff is a keyboard part, featuring a series of notes and rests. The tenth staff is a guitar part, featuring a series of notes and rests. The eleventh staff is a bass part, featuring a series of notes and rests. The twelfth staff is a drum part, featuring a series of notes and rests. The thirteenth staff is a keyboard part, featuring a series of notes and rests. The fourteenth staff is a guitar part, featuring a series of notes and rests. The fifteenth staff is a bass part, featuring a series of notes and rests. The sixteenth staff is a drum part, featuring a series of notes and rests. The seventeenth staff is a keyboard part, featuring a series of notes and rests. The eighteenth staff is a guitar part, featuring a series of notes and rests. The nineteenth staff is a bass part, featuring a series of notes and rests. The twentieth staff is a drum part, featuring a series of notes and rests. The twenty-first staff is a keyboard part, featuring a series of notes and rests. The twenty-second staff is a guitar part, featuring a series of notes and rests. The twenty-third staff is a bass part, featuring a series of notes and rests. The twenty-fourth staff is a drum part, featuring a series of notes and rests. The twenty-fifth staff is a keyboard part, featuring a series of notes and rests. The twenty-sixth staff is a guitar part, featuring a series of notes and rests. The twenty-seventh staff is a bass part, featuring a series of notes and rests. The twenty-eighth staff is a drum part, featuring a series of notes and rests. The twenty-ninth staff is a keyboard part, featuring a series of notes and rests. The thirtieth staff is a guitar part, featuring a series of notes and rests. The thirty-first staff is a bass part, featuring a series of notes and rests. The thirty-second staff is a drum part, featuring a series of notes and rests. The thirty-third staff is a keyboard part, featuring a series of notes and rests. The thirty-fourth staff is a guitar part, featuring a series of notes and rests. The thirty-fifth staff is a bass part, featuring a series of notes and rests. The thirty-sixth staff is a drum part, featuring a series of notes and rests. The thirty-seventh staff is a keyboard part, featuring a series of notes and rests. The thirty-eighth staff is a guitar part, featuring a series of notes and rests. The thirty-ninth staff is a bass part, featuring a series of notes and rests. The fortieth staff is a drum part, featuring a series of notes and rests. The forty-first staff is a keyboard part, featuring a series of notes and rests. The forty-second staff is a guitar part, featuring a series of notes and rests. The forty-third staff is a bass part, featuring a series of notes and rests. The forty-fourth staff is a drum part, featuring a series of notes and rests. The forty-fifth staff is a keyboard part, featuring a series of notes and rests. The forty-sixth staff is a guitar part, featuring a series of notes and rests. The forty-seventh staff is a bass part, featuring a series of notes and rests. The forty-eighth staff is a drum part, featuring a series of notes and rests. The forty-ninth staff is a keyboard part, featuring a series of notes and rests. The fiftieth staff is a guitar part, featuring a series of notes and rests. The fifty-first staff is a bass part, featuring a series of notes and rests. The fifty-second staff is a drum part, featuring a series of notes and rests. The fifty-third staff is a keyboard part, featuring a series of notes and rests. The fifty-fourth staff is a guitar part, featuring a series of notes and rests. The fifty-fifth staff is a bass part, featuring a series of notes and rests. The fifty-sixth staff is a drum part, featuring a series of notes and rests. The fifty-seventh staff is a keyboard part, featuring a series of notes and rests. The fifty-eighth staff is a guitar part, featuring a series of notes and rests. The fifty-ninth staff is a bass part, featuring a series of notes and rests. The sixtieth staff is a drum part, featuring a series of notes and rests. The sixty-first staff is a keyboard part, featuring a series of notes and rests. The sixty-second staff is a guitar part, featuring a series of notes and rests. The sixty-third staff is a bass part, featuring a series of notes and rests. The sixty-fourth staff is a drum part, featuring a series of notes and rests. The sixty-fifth staff is a keyboard part, featuring a series of notes and rests. The sixty-sixth staff is a guitar part, featuring a series of notes and rests. The sixty-seventh staff is a bass part, featuring a series of notes and rests. The sixty-eighth staff is a drum part, featuring a series of notes and rests. The sixty-ninth staff is a keyboard part, featuring a series of notes and rests. The seventieth staff is a guitar part, featuring a series of notes and rests. The seventy-first staff is a bass part, featuring a series of notes and rests. The seventy-second staff is a drum part, featuring a series of notes and rests. The seventy-third staff is a keyboard part, featuring a series of notes and rests. The seventy-fourth staff is a guitar part, featuring a series of notes and rests. The seventy-fifth staff is a bass part, featuring a series of notes and rests. The seventy-sixth staff is a drum part, featuring a series of notes and rests. The seventy-seventh staff is a keyboard part, featuring a series of notes and rests. The seventy-eighth staff is a guitar part, featuring a series of notes and rests. The seventy-ninth staff is a bass part, featuring a series of notes and rests. The eightieth staff is a drum part, featuring a series of notes and rests. The eighty-first staff is a keyboard part, featuring a series of notes and rests. The eighty-second staff is a guitar part, featuring a series of notes and rests. The eighty-third staff is a bass part, featuring a series of notes and rests. The eighty-fourth staff is a drum part, featuring a series of notes and rests. The eighty-fifth staff is a keyboard part, featuring a series of notes and rests. The eighty-sixth staff is a guitar part, featuring a series of notes and rests. The eighty-seventh staff is a bass part, featuring a series of notes and rests. The eighty-eighth staff is a drum part, featuring a series of notes and rests. The eighty-ninth staff is a keyboard part, featuring a series of notes and rests. The ninetieth staff is a guitar part, featuring a series of notes and rests. The ninety-first staff is a bass part, featuring a series of notes and rests. The ninety-second staff is a drum part, featuring a series of notes and rests. The ninety-third staff is a keyboard part, featuring a series of notes and rests. The ninety-fourth staff is a guitar part, featuring a series of notes and rests. The ninety-fifth staff is a bass part, featuring a series of notes and rests. The ninety-sixth staff is a drum part, featuring a series of notes and rests. The ninety-seventh staff is a keyboard part, featuring a series of notes and rests. The ninety-eighth staff is a guitar part, featuring a series of notes and rests. The ninety-ninth staff is a bass part, featuring a series of notes and rests. The hundredth staff is a drum part, featuring a series of notes and rests.

D/E* **Cmaj7** **D⁹**

yeah, yeah, yeah, yeah Run a way. two a way.

let ring

8va

full

(12 15)

* Bass plays E

A5 **Bsus4** **To Coda**

run, run a way.

let ring

8va

full

Guitar Solo

Gtr. 2 (acrt)

E5

D5

G5

A5

E5

D5

Woo!

Gtr. 3 loco

mf w/ clean tone

full

Gtr. 1

G5 A5 E5 D5 G5 A5

full

E5 D5 G5 A5 E5 D5

let ring

G5 A5 E5 D5 G5 A5 *legro*

1/2 full full full full

0 2 2 0 4 0 0 2 2 0

Gtr. 3 B5 D5 *D.S. al Cœ*

2 4 2 0 2 2 2 0 2 2 2 0 2 2 2 0

Gtr. 1 P.M.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Coda

Gtr. 1: w/ Rhy. Fig. 1

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Jan - ie's got a gun.

Gtr. 2

Harm.

7 12 7 7

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Ev - 'ry - bod - y is on the run.

Harm.

12 7 7 7 7

Outro

(w/ ad-lib bkgd. voc.)
Gtr. 1: w/ Rhy. Fig. 1

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Her dog day's just be - gun. Now, ev - 'ry -

* Gtr. 2

12 0 0 0 0

* 1st time only.

Play 3 Times and Fade

E5 E5/B B5 E5 E5/B B5

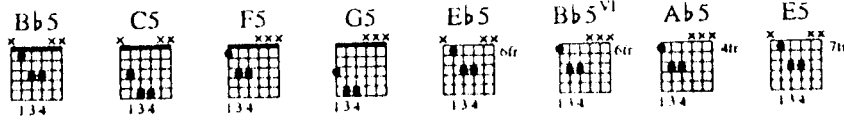
bod - y is on the run. Jan - ie's got a gun.

Harm.

12 7 0 0 0 12 12 7 0 0

Cryin'

Words and Music by Tyler, Perry and Rhodes



Intro

Moderately Slow Rock $\text{♩} = 70$

Chord progression: Bb5 C5 F5 G5 Bb5 C5 F5 G5 Bb5 C5 F5

Gtr. 1 (elec.) Rhy. Fig. 1A

Gtr. 1 (dist.)

TAB

Gtr. 2 (slight dist.) Rhy. Fig. 1

TAB

Chord progression: G5 Bb5 C5 F5 G5 Bb5

End Rhy. Fig. 1A

End Rhy. Fig. 1

TAB

Verse

Gtr. 3 tacet

A

E

Gtr. 1 tacet

F#m

C#m

D

A

1. There was a time —

when I was so bro - ken - heart - ed.

Love was-n't much — of a

Gtr. 1

Gtr. 2

Gtr. 2

divisi

mf let ring throughout

Gtr. 4 (elec. 12-str.)

mf let ring throughout

E

A

E

F#m

C#m

friend of mine. —

The ta - bles have turned, — yeah,

'cause me and them ways have part - ed.

Pre-Chorus

Gtr. 4 tacet

G

D

That kind of love — was the kill - in' kind. —

Lis - ten!

All I want — is some -

Rhy. Flg. 2

Gtr. 3

G D C G E

one I can't re - sist. I know all I need to know by the way that I got kissed. — I was

End Rhy. Fig. 2

Chorus

A E F#m D A E

cry - in' — when I met you. Now I'm try - in' — to for-get you. — Love is sweet — mis-er

Rhy. Fig. 3

D A E C#m D

y. — I was cry - in' — just to get you. Now I'm dy - in' cause I let you —

A Bb5 C5 F5

do what you do _____ down on me. _____ Yeah!

End Rhy. Fig. 3

Gtr. 2

Gtr. 1

Gtr. 3

Bridge

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

G5

Bb5 C5 F5 G5

Bb5 C5 F5

Now there's not e - ven breath - in' room _____ be - tween plea - sure and pain.

Gtr. 1

f full full 1/2 (5) (5)

full 1/2 (5) (5)

G5

Bb5 C5 F5 G5

Bb5

Yeah, you cry when we're mak - in' love. _____ Must be one and the same. _____

full 1/2 (5) (5)

full full full 1/2 full

Verse
A

E F#m C#m D A

2. It's down on me, — yeah, I got to tell you one thing. It's been on my mind, — girl, I

Gtr. 2
mf

Gtr. 1
mf

E A E F#m C#m

got-ta say. — We're part-ners in crime. — You got that cer-tain some

Gtrs. 3 & 5: w/ Fill 1

Fill 1

Gtr. 3

Gtr. 5 (elec.)
dist.

full 1/2 full full 1/2

T
A
B

D A E

What you give to me — takes my breath a - way. — Now, the

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 1 tacet

G D C G

word out on the street — is the dev - il's in your kiss. If our love goes up in flames, it's a

Gtr. 1

Gtr. 3

Gtr. 3 divisi

full

Chorus

Gtr. 2: w/ Rhy. Fig. 3, simile

E A E F#m7 D

fire I — can't re - sist — I was cry - in' when I met you Now I'm try - in' to for - get you

A E D A E

Your love is sweet — mis-er - y. ————— I was cry - in' just to get you. Now I'm

The first system of the musical score. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Your love is sweet — mis-er - y. ————— I was cry - in' just to get you. Now I'm". Above the staff are chord markings: A, E, D, A, E. The bottom staff is a guitar accompaniment line with fret numbers (0, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The guitar line includes fret numbers and some specific notes like 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

C#m D A E D Bb5 C5 F5

dy - in' cause I let you — do what you do — to me. — Yeah!

The second system of the musical score. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "dy - in' cause I let you — do what you do — to me. — Yeah!". Above the staff are chord markings: C#m, D, A, E, D, Bb5, C5, F5. The bottom staff is a guitar accompaniment line with fret numbers (0, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The guitar line includes fret numbers and some specific notes like 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 1st 3 meas. only

G5 Bb5 C5 F5 G5 Bb5 C5 F5

Gtr. 1

The guitar solo section. The top staff is a guitar melody line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "dy - in' cause I let you — do what you do — to me. — Yeah!". Above the staff are chord markings: G5, Bb5, C5, F5, G5, Bb5, C5, F5. The bottom staff is a guitar accompaniment line with fret numbers (0, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The guitar line includes fret numbers and some specific notes like 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

G5 Bb5 C5 F5

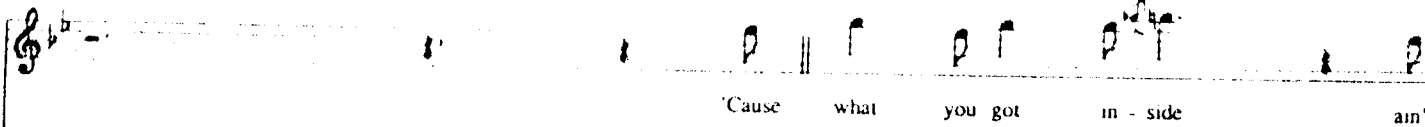
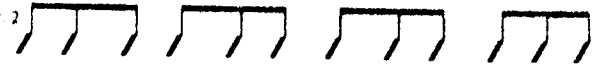
The guitar solo section. The top staff is a guitar melody line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "dy - in' cause I let you — do what you do — to me. — Yeah!". Above the staff are chord markings: G5, Bb5, C5, F5. The bottom staff is a guitar accompaniment line with fret numbers (0, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The guitar line includes fret numbers and some specific notes like 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bridge

E \flat 5

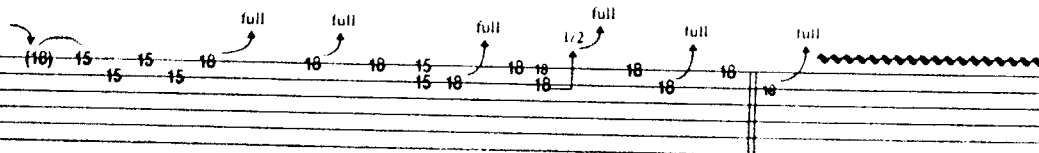
B \flat 5 VI

Gtr. 2

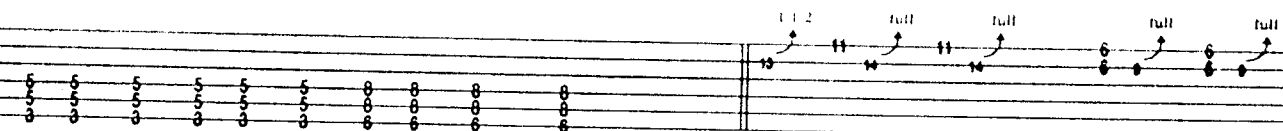
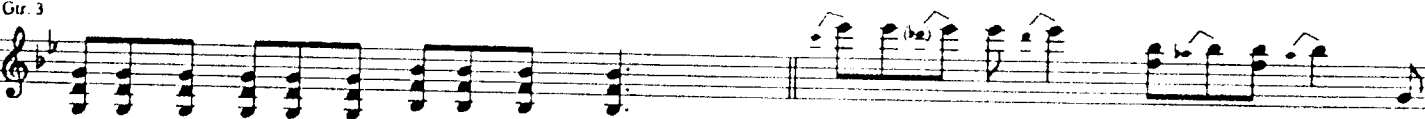


Kyu

Gtr. 1



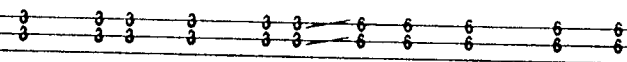
Gtr. 3



Gtr. 2



(cont. in slash)



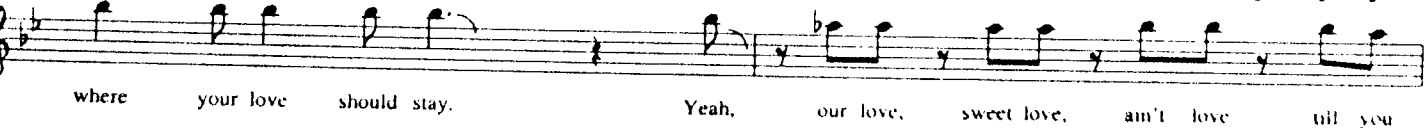
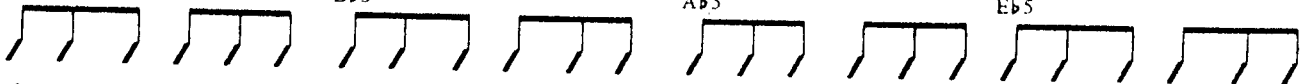
Gtr. 1 tac et
E \flat 5

B \flat 5 VI

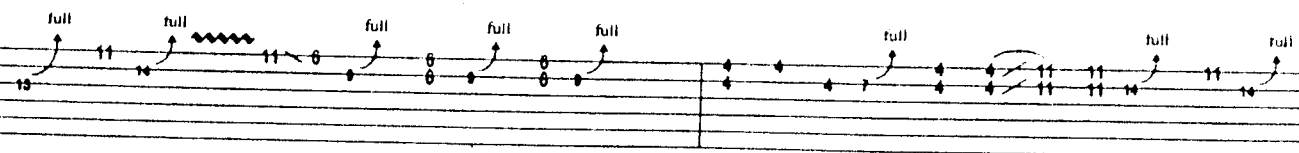
A \flat 5

E \flat 5

Gtr. 2



Gtr. 3



guitar

give your heart a way. Yeah I was

The first system of the musical score shows a guitar melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and quarter notes, with some ties. The bass line features fret numbers: 0, 2, 4, 4, 4, 12, 13, 13, 13, 14, 14, 14, 10, 10, 17, 16. The key signature has one sharp (F#), and the time signature is 4/4.

Chorus

A E C#m D A E

cry in' when I met you. Now I'm try in' to for-get you. Your love is sweet mis-e

The chorus section begins with a melody line in the upper staff and a bass line in the lower staff. The melody includes notes for the chords A, E, C#m, D, A, and E. The bass line has fret numbers: 0, 2, 2, 0, 2, 1, 0, 0, 4, 0, 0, 5, 0, 0, 0, 2, 3, 3, 0, 0, 2, 2, 0, 2, 1, 0. The key signature has one sharp (F#), and the time signature is 4/4.

Gtr. 2

Rhy. Fig. 4

The second system shows a guitar melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and quarter notes. The bass line has fret numbers: 0, 2, 2, 0, 2, 1, 0, 0, 4, 0, 0, 5, 0, 0, 0, 2, 3, 3, 0, 0, 2, 2, 0, 2, 1, 0.

Gtr. 3

The third system shows a guitar melody in the upper staff and a bass line in the lower staff. The melody includes some triplets. The bass line has fret numbers: 10, 0, 4, 0, 0, 0, 5, 0, 0, 0, 2, 3, 3, 0, 0, 2, 2, 0, 2, 1, 0.

D A E F#m D

y. I was cry in' just to get you. Now I'm dy in' to let you

The chorus continues with a melody line in the upper staff and a bass line in the lower staff. The melody includes notes for the chords D, A, E, F#m, and D. The bass line has fret numbers: 0, 2, 3, 3, 2, 0, 2, 3, 2, 0, 0, 0, 2, 2, 0, 2, 1, 0.

End Rhy. Fig. 4

The final system shows a guitar melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and quarter notes. The bass line has fret numbers: 7, 7, 9, 9, 10, 9, 10, 9, 10, 10, 10, 9, 0, 5, 5, 7, 9, 9, 7, 11, 9, 0, 2, 3.

A E D

do what you, do what you do down to me, ba by, ba by, ba by, ba by, ba by, ba by

Rhy. Fig. 5

End Rhy. Fig. 5

Interlude

(w/ harmonica)

Gtr. 2: w/ Rhy. Fig. 4, simile

Gtr. 3

A E C#m D A E

D A E

Gtr. 2: w/ Rhy. Fill 1

F#m D

Rhy. Fill 1

Gtr. 2

A

E

D

loco

for

Gr. 2: w/ Rhy. Fig. 4. simile

A

F

Musical score for "I Was Cryin' When I Met You" by The Four Tops. The score is in G major (one sharp) and 4/4 time. It features a vocal melody, a piano accompaniment with arpeggiated chords, and a bass line with fingerings. The lyrics are: "I was cryin' when I met you. Now I'm cryin' when I see you. I was cryin' when I met you. Now I'm cryin' when I see you." The score includes a key signature change to E major for the final section.

Cm

D

A

E

C

try - in' to for-get you. Your love is sweet - mis - er - y. Yeah! I wa'

A **E** **D**

cry - in' when I met you. Now I'm dy - in' 'cause I let you

Sva *loco* *Sva*

full full full full full

Gtr. 2: w/ Rhy. Fig. 5, simile

A **E** **D**

do — what you do — down to, down to, down to, down to, down to.

Sva

full full full full full

Rhy. Fill 2

Gtr. 2

Begin Fade

Gtr. 2 w/ Rhy. Fig. 4. 1st 2 meas. only, simile

A B

I was cry - in' - when I met you. Now I'm

The first system shows a melody line in treble clef with a key signature of two sharps (F# and C#). The lyrics "I was cry - in' - when I met you. Now I'm" are written below the staff. Below the staff is a fretboard diagram with fingerings (e.g., 20, 17, 19, 20, 20, 19, 20, 19, 20, 10, 20, 20, 20, 17, 19, 19) and dynamics (full, 1/2, 1/4, full, full, full, full, full). The second system shows a fretboard diagram with fingerings (7, 5, 7, 5, 7, 5, 9, 5, 9, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 0, 5, 5, 7, 9, 9, 9, 7).

try - in' to for - get you. Your love is sweet.

C#m D A E

Gtr. 1

The third system shows a melody line in treble clef with a key signature of two sharps (F# and C#). The lyrics "try - in' to for - get you. Your love is sweet." are written below the staff. Below the staff is a fretboard diagram with fingerings (14, 10, 14, 10, 14, 14, 10, 14, 10, 10, 14, 16, 16, 15, 10, 16, 14, 17, 16, 10, 16) and dynamics (full, full, full, full, full). The fourth system shows a fretboard diagram with fingerings (0, 0, 0, 2, 3, 2, 3, 5, 5, 3, 5, 0, 7, 9, 7, 9, 9, 7). The fifth system shows a fretboard diagram with fingerings (0, 0, 0, 2, 3, 2, 3, 5, 5, 3, 5, 0, 7, 9, 7, 9, 9, 7).

D

I was

The first system of the musical score is in the key of D major. It consists of three staves. The top staff is a vocal line starting with a whole note 'I' followed by a long note for 'was'. The middle staff is a guitar line featuring a series of triplets. The bottom staff is a bass line with chords. Fingering numbers are provided for the guitar and bass parts.

A E C#m D

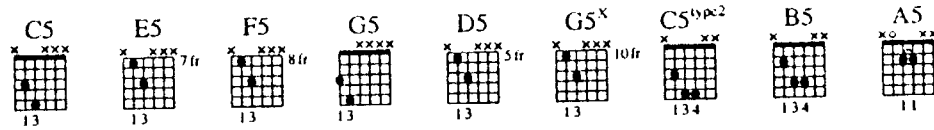
cry - in' — when I met you. Now I'm dy - in' — 'cause I let you —

Fade Out

The second system of the musical score continues the piece. It features a vocal line with the lyrics 'cry - in' — when I met you. Now I'm dy - in' — 'cause I let you —'. The system is marked with the chords A, E, C#m, and D. The guitar line includes triplets and wavy lines indicating a tremolo effect. The bass line continues with chords. The system concludes with a 'Fade Out' instruction. Fingering numbers are provided for the guitar and bass parts.

Amazing

Words and Music by Tyler and Supa



Intro Rock Ballad ♩ = 70

Am G/A Am G/A

1. I kept ti

*Gtr. 1
mf pick w/ fingers

**Gtr. 2

Gtr. 3

TAB

1/2 1/2 1/2 1/2 1/2 1/2 1/2

*Piano arr. for gtr.
** Sampled cello arr. for gtr.

Verse

Gtr. 3 tacet
Am

G/A

Gtr. 2 tacet
C7

right ones out

and let the wrong ones in.

Had an an-gel of mer-cy to see me through all — my si

Rhy. Fig. 1

Gtr. 1

Gtr. 2

TAB

p And there were times in my life when I was go-in' in - sane.

F#m7b5 Tryin' to walk through the pain. _____

Verse
Gtr. 1: w/ Rhy. Fig. 1
Am

2. When I lost my grip, and I

End Rhy. Fig. 1

Gtr. 3 (dist.)

Rhy. Fig. 2

full

G/A hit the floor. *C7* Yeah, I thought I could leave, but could - n't get out the door. (Heh, heh.) *F* I was

Gtr. 3

Fm6 Ab C/G F#m7b5 p

so sick and tired of liv-in' a lie. — I was wish-in' that I — would die. — It's a —

End Rhy. Fig. 2

Chorus C5 E5 F5 E5

Gir. 4 (dist.)

maz — ing. — With the blink of an eye — you fi - nal - ly see — the light,

let ring — let ring — let ring — let ring —

G5 P.M.

— uh. Oh, — it's a —

let ring — P.H. — full full full full

C5 B5 B5 B5

maz ing, — when the mo-ment ar-rives — that you know you'll be — al

let ring let ring let ring let ring

G5

P.M. —————

right. Yeah, it's a -

let ring

full full full

F5 E5 D5 G5^N

maz ing, and I'm say-in' a prayer — for the des-per-ate hearts — to - night.

let ring let ring let ring

C5

C5^b 2 B5

Bridge A5

That one last shot's a perm - a - nent - va - ca -

let ring full full full full full

let ring

Gtr. 4 tacet D5

F

tion. And — how high can you fly — with bro - ken wing

let ring let ring

C

A5

D5

Life's a jour - ney, not a des - ti - na - tion. And

*T

let ring let ring

*T = Thumb on ⑥

F5

G5

just can't tell — just — what to - mor - row — brings. Yeah! 3. You have

let ring

Verse

Gtr. 1 w/ Rhy. Fig. 1
Gtr. 3 w/ Rhy. Fig. 2

Am G/A

learn to crawl, _ be - fore you learn to walk. _ But I

C7 F

just could - n't lis - ten to all that right - eous talk. _ Oh, yeah. _ Well, I was

w/ Bkgd. Voc. Fig. 1

Fm6/A♭ C/G

out on the street, _ just try - in' to sur - vive. _

F#m7♭5

F

Scratch - in' to stay _ a - live. _ It's a -

Chorus

C5

Gtr. 4

E5

F5

E5

ma - zing, _ with the blink of an eye _ you fi - nal - ly see - the light.

Gtr. 3

let ring _ let ring _ let ring _ let ring _

5 5 3 7 9 7 10 10 10 10 7 9 9 9

Bkgd. Voc. Fig. 1

Aah, _ aah. _

D5 G5^x (cont. in notation) C5 D5 E5

say in' a prayer ... for the des per ate hearts ... to night ... The des per ate hearts, des per ate hearts

let ring ... let ring ...

*Gtrs. 3 & 4

* Two gtrs. arr. for one.

F5

Scar: Di di won-da see oo da da gi bu da da Ah! Wa-da-ah wa-da-ah wa oo da wa da da da

Outro C5 D5

da. Oo.

Gtr. 3

full

Rhy. Fig. 3

Gtr. 4

E5 F5

See e wa da da

N.C.(C/G) (F/A)

ya ba se oo do oh. Na da. Da bu Da bu da. Na da.

(C/G) (F)

Da, da, da, da, da da da da da da da da da. It's a

End Rhy. Fig.

C3

maz - ing. It's so a - maz ing. I say, - it's a -

E5

F5

(w ad Lib voc.)

maz - ing. I say, - it's a - maz - ing,

N.C.(C/G)

(F/A)

(C/G)

(F)

C5

full

full

D5

12 10 12

full

full

full

F5

full

full

full

full

full

N.C.(C/G)

full

full

full

full

full

full

(F/A)

full

full

full


full

full

1/2

[illegible]

(F)



10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10

pitch G pitch G A

[illegible]

E5

11 10 8 10 11 8 11 8 11 10 8 10 8 10 8 10 8 10 12 8

N.C.(C/G)

du

loco

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (10, 12, 11, 10, 0, 12, 11, 10, 10, 10, 10) and a 1-2 fingering instruction.

(F/A)

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (10, 12, 10, 10, 10, 10, 0, 11, 12, 11, 10, 10, 10, 10, 10) and a 1-2 fingering instruction.

(C/G)

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (11, 11, 0, 11, 0, 11, 0, 11, 10, 0, 10, 0, 10, 0, 10, 10, 10) and a 1-2 fingering instruction.

(F)

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (15, 15, 15, 15, 15, 15, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10) and a 1-2 fingering instruction.

Free time

C5

Gtr. 4

(w. radio sound effects)

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (15, 15, 15, 10, 15, 5, 5, 5, 7, 5, 0, 7, 5, 7, 1, 3, 5, 3, 3, 3) and a 2 1/2 fingering instruction.

N.C.

(w. Big band music)

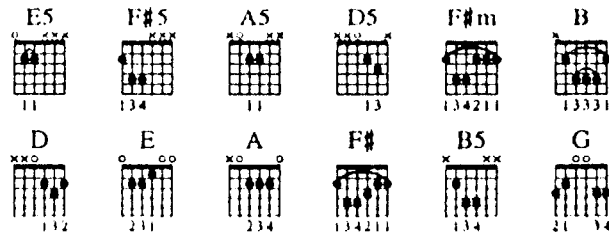
Fade Out

Handwritten musical notation for guitar. The top staff is a treble clef with notes and accidentals. The bottom staff is a guitar-specific notation with fret numbers (15, 15, 15, 10, 15, 5, 5, 5, 7, 5, 0, 7, 5, 7, 1, 3, 5, 3, 3, 3).

Spoken: So, from all of us in Aerosmith to all of you out there wherever you are. Remember, the light at the end of the tunnel may be you. Good night.

Blind Man

Words and Music by Tyler, Perry and Rhodes



Intro

Moderately Slow ♩ = 77

E5 F#5 A5

Rhy. Fig. 1

E5 F#5 D5

E5 F#5 A5

E5 F#5

Gtr. 1 (elec.)

Gtr. 2 (elec.)

Rhy. Fig. 1A

W/ dist.

TAB

Gtr. 3

w/ dist. full let ring - - -

full full hold bend

TAB

Verse

D5

E5 F#5

A5

D5

End Rhy. Fig. 1

Rhy. Fig. 2

End Rhy. Fig.

1. I took a course in Hal - le - lu - jah.

End Rhy. Fig. 1A Rhy. Fig. 2A

End Rhy. Fig.

P.M. P.M.

full

TAB

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 3 times

A5 D5 A5

I went to night school for de blues. Well, I took some stuff they said would

let ring -

D5 A5 D5

cool ya. Heh ha. But noth-ing seemed to light my fuse. But i

Pre-Chorus

Gtr. 2 tacet
Palm

Gtr. 4 (acous.)

B D E

all in the past like the check that's in the mail. She was

Gtr. 1

Gtr. 3

F#m B D

tall... whix key glass... I was an old hound dog that just... loved to chase his

Chorus
D A E B
Rhy. Fig. 3

tail... Un-til I met a blind man... who taught me how to see... Yeah!

D A E D A

A blind man — who could change night in - to day. — And if - a I can — I'm gon-na

E B D E5 F#5
End Rhy. 1

make you come with me. — Yeah! — Be-cause-a here comes the sun and we'll be chas-ing all the clouds a - w

Gtr. 1 & 2. w/ Rhy. Figs. 1 & 1A

A

D

Yeah yeah yeah — yeah — yeah yeah!

Gtr. 3

full hold bend

full full full

A

D

full hold bend

full hold bend

full

Verse

Gtr. 2 tacet

A

D

F#

B5

2. I've — had some lov - ers like a joy — ride. — Ah, some things are nev - er what they

Gtr. 1

Gtr. 3

H F# A D F#

My heaven's turned in to a land

P.M.

full

B A G

I thank God I woke up from that dream. I met a

7

Chorus

Gr. 4: w/ Rhy. Fig. 3

Chorus

Chords: D, A, E, B, D, A, E, D, A, E, B, D, E5 F#5

Lyrics:

blind man _____ who taught me how to see. _____ Yeah! _____ Blind man _____ who could

change night in - to day. _____ And if - a I can _____ I'm gon-na make you come with

me. _____ Yeah! . Be-cause-a here come the sun and we'll be chas-ing all the clouds - a -

musical notation includes treble and bass staves, chords, and lyrics.

Gtr. 4 laccl

(Oo. Oo. Oo. Oo. Oo. Oo. Oo. Oo. We'll be sav-ing us a lit-tle mon-ey, — and t

Verse

that don't do it right I -- know the rea - son why.
Ah. Ah.)

* Bkgd. voc. dim. w/ steady gliss

Chorus

There's too much moon-light in our eyes. _____ I met a blind man _____

F#5 C#5 E5 B5 F#5

taught me how to see. — Ah, yeah! Blind man — who could change night — in-to day. — And if - a.

E5 B5 F#5 C#5

I can — I'm gon-na make you come with me. — Oh, — oh, — oh, — oh, — yeah! Be-cause-a

• Doubled by an acous. gir.

E5 F#5 G#5

here come the sun ain't no sur-prise. Ain't no doubt a - bout it gon - na o - pen up your eyes.

Outro

(w/ ad lib voc, till end)

B5
Rhy. Fig. 4

F#5 G#5

E5

F#5 G#5 C#5

F#5 G#5

E

F#5 G#5

End Rhy. Fig

Gtr. 1: w/ Rhy. Fig. 4, till end
B5

F#5 G#5

E5

F#5 G#5

C#5

F#5 G#5

E5

F#5 G#5

[illegible]

C#5 F#5 G#5 E5 F#5 G#5

Na, na, na, na, na.)

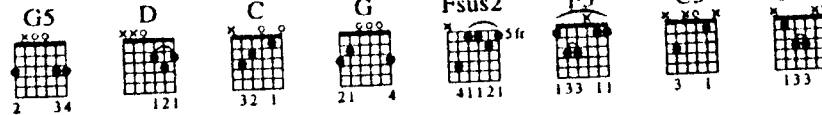
8 10 11 11 11 11 12 14 16 16 16 16 16 16

1 1/4

The musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with the instruction "Begin Fade B5" and contains a melodic line with various ornaments and a triplet of eighth notes. The bottom staff is in bass clef and contains a bass line with notes marked "full", "1/2", and "full", along with a triplet of eighth notes. The score concludes with the instruction "F#5 G#5".

Deuces Are Wild

Words and Music by Tyler and Vallance



Intro
Moderately Slow $\text{♩} = 76$

* Gtr. 3 (elec.)
(elec.)
Rhy. Fig. 1 w/ dist.
Gtr. 1 (acous.)

let ring throughout

let ring throughout

* Two gtrs. arr. for one.
Gtr. 3 let

Ahl

Ya de at - na

Rhy. Fig. 2
Gtr. 1

Rhy. Fig. 2A
Gtr. 2

Gtr. 4 (elec.)

w/ clean tone
full

Gtr. 5 (Dobro)

Fill 1

Fill 1A

w/ slide

Csus2 **Em7**

Ah! _____ La ve dat na la _____

End Rhy. Fig. 1

End Rhy. Fig. 2

Fill 2

w. slide

12 10 12 (12) 12 7 9 7

Fill 2A

End Fill 2

10 12 10 (10) 12 8 10 8

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & 2A, 2 times

G5

Gr. 3

1. La. _____ I love to look in to your big brown
2. Ahhh, _____ like de - ja vu, I feel like I been

Csus2

Gr. 4: w/ Fill 2, 2nd time

Em7

eyes. _____ They talk to me and seem to hyp - no -
here. _____ Or some - where else but you been al - ways

G5

Gtrs. 4 & 5: w/ Fills 1 & 1A

tize. _____ They say the things no - bod - y dares to say..
near. _____ It's you that's in my dreams I'm beg - gin' for..

On 3 tacet
Csus2

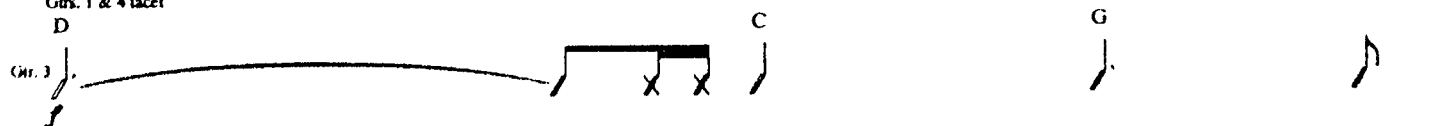
Gtr. 4 & 5: w/ Fills 2 & 2A
Em7



And I'm not a - bout — to — let you — fly — a —
But I woke up — when — some-one slammed — the door.

Pre-Chorus

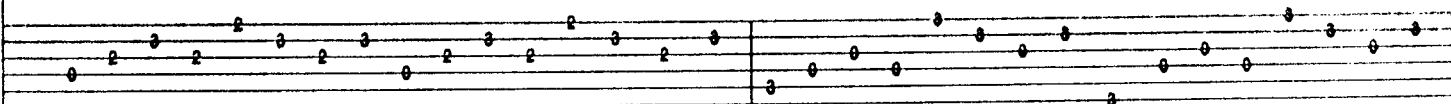
Gtrs. 1 & 4 tacet
D



G

way. My lov - er with no — jet — lag we're stay - in' up all night in my sleep - ing bag — You got a
so hard I fell — out — ta bed, scream - in' ma - ma's lit - tle ba - by loves short - ning bread. — And the

Gtr. 2



Gtr. 5

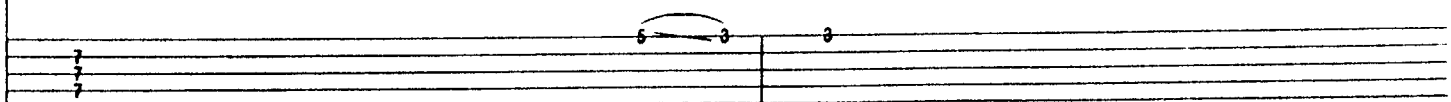
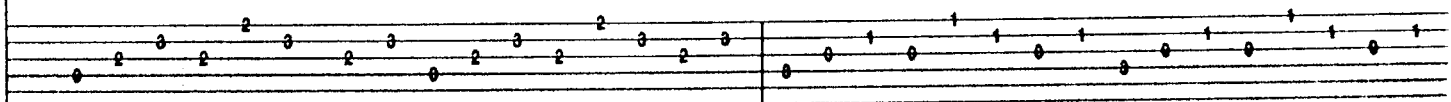


D

Fsus2



heart beat - in' rhy - thm from the sub - ter - ran'. I real - ly love — you lit - tle girl — I don't
mor - al of the sto - ry I can tes - ti - fy: I get stoned — on you girl, that's the



Chorus

Gtr. 2 tacet

G5

Rhy. Fig. 3

F5

C5

need _____ to ex - plain. _____ } I love you 'cause your deuc - es are wild _ girl, like a
best _____ rea - son why. _____ }

Rhy. Fig. 3A

*Key signature denotes G Mixolydian

1.

Bb5 F5 G5 End Rhy. Fig. 3 F5 C5

doub - le shot of love is so fine. _____ Been lov - ing you since you was a child, _ girl, 'cause

End Rhy. Fig. 3A

2.

Gtr. 1: w/ Rhy. Fig. 1 Gtr. 5: w/ Rhy. Fig. 3A, 2 1/2 times

Bb5 F5 G5 F5 C5

you and me is two of a kind. _____ lov - ing you since you was a child, _ girl, 'cause

Bb5

F5

G5

G5

F5

C5



Gr. 1: w/ Rhy. Fig. 1, 1/2 time

Bb5

F5

G5

Gr. 3

Interlude
(w/ harmonics)

Bb5

(w/ ad lib vuv)

C5

Bb5/D**



* Two girls. arr. for one.

**Bass plays D.

C5/E⁷ / Bb5 / C5 /

1

* Bass plays E.

Outro Chorus

Gtrs. 3 & 5: w/ Rhy. Figs. 3 & 3A, 5 1/2 times
G5 F5 C5 Bb5 F5 G5

love you 'cause your deuc - es are wild, _ girl, { like a doub - le shot of love is so fine. _____
yeah, a doub - le shot of love is so fine. _____ } I've been
you know it, but I made up my mind. _____ }

1. 2.
Bb5 F5 G5
lov - ing you since you was a child, _ girl, 'cause you and me is two of a kind. _____ 1

3. Bb5 F5 G5
Gtr. 3
you and me is two of a kind. _____ La la di la di do.

Gtr. 1
Gtr. 5

Words and Music by Tyler, Vallance and Holland

Moderate Rock ♩ = 124

Rhy. Fig. 1

End Rhy. Fig. 1

1/4

Gr. 1: w/ Rhy. Fig. 1, 2 times

Verse
D5 D6 D5

End Voc. Flg. 1 G5 G6 G5 G6 G5

1. My ma - ma told me there'd be days like this (Ah.) and

Gr. 1

The image shows a musical score for guitar, labeled 'Gr. 1'. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs and a final double bar line. Below the melody, there are two staves of bass clef, each with a 'P.M.' (Pedal Point) marking. The first staff has a dashed line indicating a pedal point, and the second staff has a solid line. The bass line is written in a simplified, fingered notation (e.g., 7 5 5 5 5 5 0 0 7) below the staves.

C5 C6 C5 C6 C5 D5 D6 D5 D G5 G6 G5 G6 G:

man she was - n't fool - in'. 'Cause I just can't be - lieve the way - you kiss.

P.M. P.M.

C5 C6 C5 C6 C5 D5 D6 D5 D

uh - huh! You o - pened up your mouth with bait - ed bea

P.M.

G5 G6 G5 G5 G6 C5 C6 C5 C6 C5 D5 D6 D5

You said you'd nev - er leave me. You love me, you hate me, I

P.M.

D G5 G6 G5 G6 G5 C5

tried to take the loss. You're cry - in' me a ri - ver, but I got to get a - cross.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, simile
Gtr. 1: w/ Rhy. Fig. 1, 2 times

E5 D5/E E5 D5/E E5 D5 C5 A5

Lov - in' you has got to be like the dev - il and the deep blue sea.

Fo

E5 D5/E E5 D5/E E5 D5 C5 A5

get a - bout your fool - ish pride. _____ Oh, hon - ey take me to the oth - er side. _____

Verse
D5

G5 C5

2. I'm look - in' for an - oth - er kind of love. _____ (Ah.) Oh, Lord - y, how I need it. (Ah.)

Gr. I

P.M. _____

D5 D6 D5 D G5 G6G5 G6 G5

The kind that likes to leap with - out _____ a shove. _____ Oh, oh,

1/2 P.M. _____

C5 C6 C5 C6 C5 D5 D6 D5 D

hon - ey, best be - lieve it. To save a lot of time and fool - ish pri

P.M. _____

G5 G6 G5 G6 G5 C5 C6 C5 C6 C5 D5 D6 D5 D

I'll say what's on my mind, — girl. You love me, you hate me, yo

P.M. _____

Bkgd. Voc.: w/ Voc. Fig. 1, last 4 meas.

D5/E E5 D5 C5 A5

17 18 19 20

Verse

Gir. 2 lacei

D5 D6 D5 D

Gr. 2 facel

D5 D6 D5 D G5 G6 G5 G6 G5 C5 C6 C5 C6 C

3. I'm look-in' for an - oth - er kind__ of__ love. Oh, Lord-y, how I need it.
(Ah, ah.)

Gr. 1

P.M. P.M.

D5 D6 D5 D6 D5 G5 C5

The kind that likes to leap with - out a shove. ah, Hor

P.M.

ey, you best be - lieve it. ah.) Now I ain't one for say - in' any - good - byes.

P.M. 4

I hope all is for - giv - en. You love me, you hate me, I

P.M. 4

used to be your lov - er. You know you had it com - in', girl, so take me to the oth - er... (Side.)

Chorus

Gr. 1: w/ Rhy. Fig. 1, 5 times

E5 D5/E E5

Voc Fig. 2

D5/E E5

D5 C5

(Take me to the oth - er side.) (Take -

Bkgd. Voc.: w/ Voc. Fig. 2, simile, till fade

D5/E E5

A5

E5

D5/E E5

End Voc. Fig. 2

me to the oth - er side.) Lov - in' you has got to be like the

(Take -)

dev - il and the deep blue — sea. ——— { You know my con-science's got to be my — guil
For - get a - bout my fool - ish pra

Hon - ey, take — me to the oth - er side. ———

Outro

(w/ ad-lib lead voc., till fade)
Gr. 1: w/ Rhy. Fig. 1, till fade

Gr. 2 *Bva* *mf* *full* *1/4* *full* *1/4* *full* *1-4*

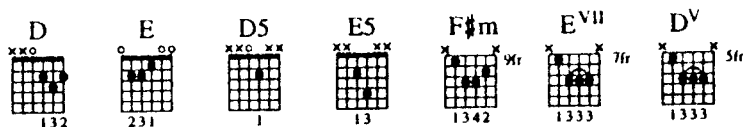
Bva *A5* *E5* *D5/E* *E5* *full*

Bva *D5/E* *E5* *D5* *C5* *1 1/2*

Bva *A5* *E5* *D5/EE5* *D5/EE5* *full* *Fade*

Crazy

Words and Music by Tyler, Perry and Child



Intro

Moderately Slow Rock ♩ = 54

N.C. A F#m7 D Dm

Gtr. 1 (clean) Rhy. Fig. 1

mf
let ring throughout

Spoken: Come here, baby. You know you drive me up the wall the way you make good on all the nasty tricks you pull. Seems like we're makin' up more than we're makin' love.

Gtr. 2 (slight dist.)

mf

A F#m7 End Rhy. Fig. 1 D Dm

And it always seems you got somethin' on your mind other than me. Girl, you got to change your crazy ways. You hear me?

Verse

Gtr. 3: w/ Fill 1

A **D** **F#m** **D**

1. Say you're leav-in' on a sev-en thir-ty train, and that you're head-in' out to Hol-ly-wood. _

Rhy. Fig. 2

A **D** **F#m** **D**

Girl, you been giv-in' me that line so man-y times it kind-a gets like feel-in' bad _ looks good. _ Yeah!

End Rhy. Fig.

Fill 1

*Gtr. 3 (slight dist.)

* Two Gtrs. arr. for one.

Pre-Chorus

Gtr. 3: w/ Fill 2

E

F#m7

G

D

'That kind - a lov - in'

turns a man

to a slave

Rhy. Fig. 3

full

1/2

full

E

F#m7

G

D

E

That kind-a lov - in'

sends a man

right to his grave.

Kind Rhy. Fig.

full

FIG 2

Gtr. 3

1.

2.

full

full

(7)

T
A
B

Chorus

Gr. 1: w/ Rhy. Fig. 1, simile

A F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you

* Gr. 3

w/ echo clean tone vib. w/bar throughout

Gr. 2

full

*2 gtrs. arr. for one

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only, simile

A F#m7 D Dm

D D E E

④ open ⑥ open

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

w/bar

Gr. 1: w/ Rhy. Fill 1
Bm E C# F#m E D Dm

What can I do, — hon - cy? I feel like the col - or — blue. —

Verse
Gtr. 3 tacet
Gtr. 1: w/ Rhy. Fig. 2, simile

A D F#m D

2. You're pack-in' up your stuff, and talk-in' like it's tough and try-in' to tell me that it's time to go. — Yeah!

* Gtr. 4

Gtr. 2

*Mandolin arr. for gtr.

Rhy. Fill 1
Gtr. 1

TAB

Gr. 3: w/ Fill 3
F#m

A **D** **D**

But, I know you ain't wear-in' noth-in' un-der-neath that o-ver-coat. — And it's all a show. — Yeah!

loco

Pre-Chorus
Gr. 1: w/ Rhy. Fig. 3, simile

E **F#m7** **G** **D**

That kind - a lov - in' makes me wan - na pull — down the shade. — Yeah!

loco

full

Fill 3
Gr. 3

T
A
B

E F#m7 G D E

That - kind - a lov - in', yeah, now I'm nev - er, nev - er, nev - er, nev - er gun - na be the same. I go

17 10 14 14 14 10 10 10 14 10

full

0 2 2 4 2 4 5 4 2 2 0 7 7 14 14 10 10 10 14 14 14 10 10 10

Chorus

Gtr. 4 tacet

Gtr. 1: w/ Rhy. Fig. 1, simile

A F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you're

Gtr. 3

Gtr. 2

full

10 17 17 14 14 14 7 5 5 2

D D
④ open

A E
⑤ open

Gr. 1

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

The first system of the musical score consists of four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a guitar-specific notation at the beginning indicating 'Gr. 1' and 'open' strings. The second staff is a vocal staff with a treble clef, containing the lyrics 'gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —'. The third staff is a bass staff with a bass clef, containing a bass line with eighth and sixteenth notes. The fourth staff is a guitar staff with a bass clef, containing a bass line with eighth and sixteenth notes. The system ends with a double bar line.

Gr. 1: w/ Rhy. Fill 1
Bm

E

C#

F#m

E

D

Dm

What can I do, — hon - ey? I feel like the col - or — blue. —

The second system of the musical score consists of four staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a guitar-specific notation at the beginning indicating 'Gr. 1: w/ Rhy. Fill 1' and 'Bm'. The second staff is a vocal staff with a treble clef, containing the lyrics 'What can I do, — hon - ey? I feel like the col - or — blue. —'. The third staff is a bass staff with a bass clef, containing a bass line with eighth and sixteenth notes. The fourth staff is a guitar staff with a bass clef, containing a bass line with eighth and sixteenth notes. The system ends with a double bar line.

Gtr. 1: w/ Rhy. Fill 2

A F#m7

D

E

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, single

F#m7

I'm los-in' my mind, girl, cause I'm go-in' cra...

Rhy. Fill 2

Gtr. 1

D5

Gtr. I

E5

Gur. I: w/ Rhy. Fig. 1, simile
 A
 8va

F#m7
 loco

full
 (20)
 full
 full

[illegible]

[illegible]

Rhy. Fill 3
Gtr. 1

T
A
B

Chorus

Gtr. 4 tacet
Gtr. 1: w/ Rhy. Fig. 1, simile

A

F#m7

F#m

E^{VII}

D^V

cresc.

yeah!

I

need

your

love.

Cra - zy.

cra - zy.

mf

Gtr. 3

Gtr. 3

mf

full

full

full

full

full

1/2

Gtr. 4

Gtr. 2

mf

D

Dm

A

F#m7

D^V

E^{VII}

Gtr. 1

cra - zy

for you ba -

by.

I'm los - in' my mind,

girl, cause

I'm

go - in' cra -

zy.

Int. 1: w/ Rhy. Fig. 1, simile

A F#m7 D Dm A F#m7

cra - zy, cra - zy, cra - zy for you ba - by. — You turn it on, then you're

5 5 (5) 2 2 2 5 0 5 7 17 (17) 14 (14)

0 17 (17) 14 (14) 10 10 10 12 17 (17) 14 (14)

Outro

Gtr. 1: w/ Rhy. Fig. 1, simile

A F#m7 D Dm

gone. — Yeah, you drive me... ooh, — ooh, — ooh,

7 7 11 11 9 11 11 9 17 19 17 19 19 21

12 14 14 16 5 5 2 2 7 7 7 5 0 5 7

Rhy. Fill 4

Gtr. 1

T A B

Begin Fade

w/ Vocal ad lib, till end

Gr. 1

A F#m7 D E

Gr. 2

full

17 17 14 14 10 10 12 12 12

Gr. 3

8va loco

w/bar

full

17 17 10 17 14 14 14 10 10 10 10 10

Fade Out

Gr. 1: w/ Rhy. Fig. 1, simile

Gr. 3

A F#m7 D Dm A F#m7

w/bar

17 (17) 14 (14) 10 10 11 9 (9)

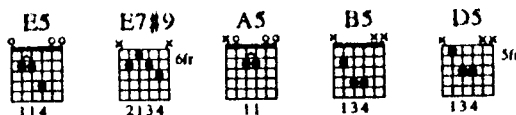
Gr. 2

full

10 17 (17) 14 (14) 14 (14) 10 10 10 10 15 (15) 5 (5) 2 (2) 2 (2)

Eat The Rich

Words and Music by Tyler, Perry and Vallance



Intro

Moderate Rock ♩ = 123

N.C.

Intro musical notation. Chords: E5, E7#9, A5, B5, D5. Includes guitar (Gtr.) and bass (B.) staves. Chords are indicated above the guitar staff: E5, E7#9, A5, B5, D5. The bass staff shows a simple bass line. The guitar staff shows a complex lead line with bends and vibrato.

N.C.

Rhy. Fig. 1B

E5

End Rhy. Fig. 1B

Gtr. 3: w/Rhy. Fig. 1B, 2 times
N.C.

Gtr. 1 Rhy. Fig. 1

First system of musical notation. Includes guitar (Gtr.) and bass (B.) staves. Chords: E5, E7#9, A5, B5, D5. The guitar staff shows a complex lead line with bends and vibrato. The bass staff shows a simple bass line.

Gtr. 2 Rhy. Fig. 1A

Second system of musical notation. Includes guitar (Gtr.) and bass (B.) staves. Chords: E5, E7#9, A5, B5, D5. The guitar staff shows a complex lead line with bends and vibrato. The bass staff shows a simple bass line.

*2nd time, and when Rhy. Fig. 1 is recalled,
note is picked, not hammered.

Third system of musical notation. Includes guitar (Gtr.) and bass (B.) staves. Chords: E5, E7#9, A5, B5, D5. The guitar staff shows a complex lead line with bends and vibrato. The bass staff shows a simple bass line.

Gr. 1 tacet
N.C.(Em7)

Yeah!

Gr. 2 Rhy. Fig. 3A

Gr. 1 *divisi* Rhy. Fig. 3

End Rhy. Fig. 3A

End Rhy. Fig. 3

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 4 times
Gr. 1: w/ Rhy. Fill 1, 2nd time only
N.C.(Em7)

1. Well, I woke up — this morn - ing on the wrong side of the bed. — And
2. See Additional Lyrics.

how I got to think - in' a - bout - a all those things you said. — A - bout

or - di - nar - y peo - ple, and how they make you sick. — And if

call - in' names — kicks back on you, — then I hope this does the trick. Cause I'm

Rhy. Fill 1

Gr. 1

Pre-Chorus

E5 F#5 G5 A5

sick of your com - plain - ing a - bout how man - y pills. And I'm

*Gtr. 1

Gtr. 2 Riff A

let ring throughout

full

*During Pre-Chorus, Gtr. 1 is two gtrs. arr. for one.

E5 F#5 G5 A5 E5 F#5

sick of all — your bitch - in' 'bout your poo - dles and your pills. And I just can't see no hu - mor a - bout .

Gtr. 1: w/ Rhy. Fill 2, 2nd time

full

let ring throughout

Rhy. Fill 2

Gtr. 1

full

14 15 (15)

TAB

G5 A5 B5 A5/B B5

— your way of life. — And I think I can do more for you with this here, fork and knife.

P.M.

End RHY A

Chorus

E5 D5 B5 A5 D5 B5 A5 G5 E5

Eat the rich, — there's only one thing that they're good for.

Gr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

Gr. 2 Rhy. Fig. 4A

Gr. 1: w/ Rhy. Fig. 4, 3 times

D5 B5 A5 D5 B5 A5 G5 E5 D5 B5 A5

Eat the rich, — take-a one bite now, come back for more. — Eat the rich, — 1

Gr. 2

D5 B5 A5 G5 E5 D5 B5 A5

Gr. 1: w/ Rhy. Fill 3, 1st time

D5 B5 A5 G5 E5

got-la get this off my chest... Eat the rich, take a nice bite now... spit out the rest

End Rhy. Fig. 4A

1. Gr. 2: w/ Rhy. Fig. 3A
Gr. 3: w/ Fill 1
N.C.(Em7)

Gr. 1

2. So I

2. Interlude

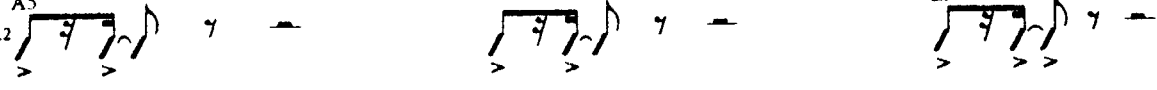

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
Gr. 3: w/ Fill 1

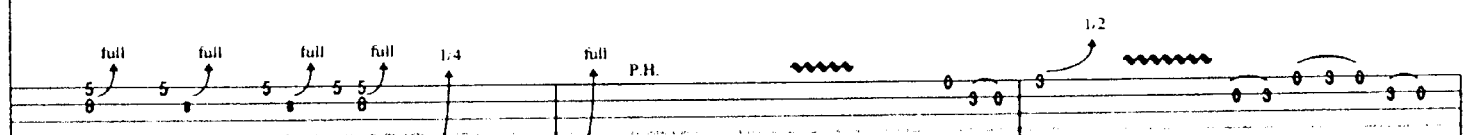
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

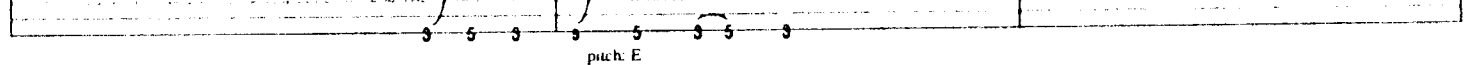
Rhy. Fill 3
Gr. 1

Fill 1
Gr. 3

Guitar solo

Gr.2 ^{A5}  




Gr.1 *15ma loco* 


full *full* *full* *full* *1:4* *full* *P.H.* *1:2* 

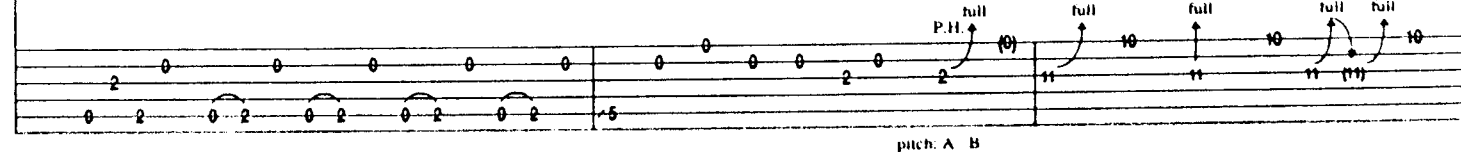
pitch: E

^{A5}  


full *full* *1/2* *1/2* 

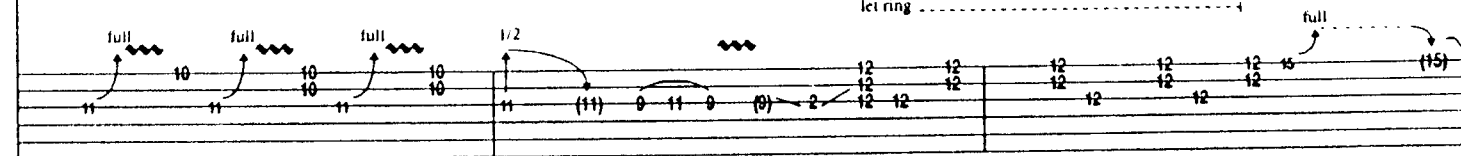
^{B5}  ^{D5}  


Gr.2: w. Rhy. Fig. 3A, 3 1:2 times
N.C.(Em7) *15ma loco* 

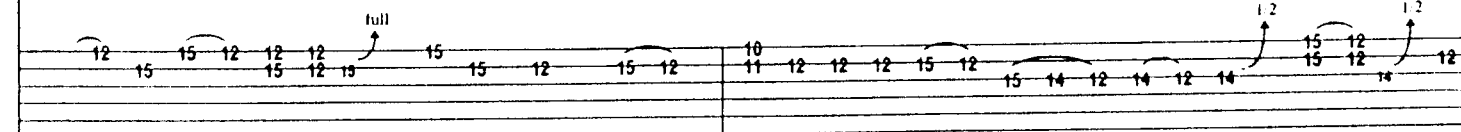
full *full* *full* *full* *full* *P.H.* 

pitch: A B

3 *3* 

full *full* *full* *1/2* *let ring* *full* 



full *1:2* *1:2* 

Gr. 2: w/ Rby. Fill 4

N.C.

*Pitch is lowered by turning tuning peg.

slack

fdbk pitch: A

Pre Chorus
Gr. 2 w/ Knt A

E5 F#5 G5 A5

Be - lieve in all — the good — things that mon-ey just — can't buy. Uh, then

Gr. 1

E5 F#5 G5 A5 E5 F#7sus4

you won't get no bel-ly-ache from eat - in' hum-ble pie. — I be - lieve in rags — to rich - es, your in -

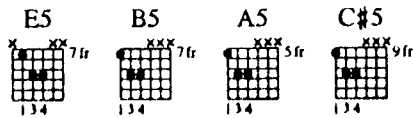
Rby. Fill 4
Gr. 2

Angel

Words and Music by Tylor and Child

Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
 ② - B \flat ⑤ - A \flat
 ③ - G \flat ⑥ - E \flat



Intro

Rock Ballad $\text{♩} = 88$

Chord diagrams: E5, B5 A5, B5 E5, B5 A5.

Tracked notation: (drums), Gtr. 1 (elec.), Gtr. 2 (elec.), f, *w/ dist., delay & harmonizer, full.

Tablature: 12 12 X X X, 2 4 6 6 (6) 4, 6 9 6 4 11 9 11 9, (12) 10 12 9 12 9 12.

* Adding notes up an octave for next 9 meas. only.

Chord diagrams: B5 E5, B5 A5, B5 C#5, B5 A5.

Tracked notation: Bva, loco, hold bend, full, 1/2, full.

Tablature: 9 12 9 12 9 12, 12 (12) (12) 10, 16 (16) 16 (16) 12, 12 (12) 11, 12 9 12 10 9 11 9 11 11 9 11 9 0.

Verse

Gtrs. 1 & 2 tacet

E

1. I'm a - lone, _____

Gtr. 3 (acous.)

mp

let ring throughout

Tracked notation: w/ fdbk., 3, full.

Tablature: 11 9 9 11 9 9 11 9 9 (9) (9) (9) (9) (9) (9) (9) (9), 0 2 2 2 1 2 1 2.

yeah, I don't know if I can face — the night. — I'm in

3 3 3 A Asus4 A 3

tears — and the cry-in' that I do is for you. —

E C#m7 G#m A5

Pre-Chorus

Gtr. 1 B5 C#5 A5 B5 C#5 A5

{ I want your love, — let's break the walls be - tween — us. — Don't — make it tough, — I'll
 With-out your love, — I'm noth-ing but a beg - gar. — With - out your love, — a

B5 C#5 A5

put a - way — my pride. — E-nough's e - nough, — I've suf-fered and I've seen — the light. —
 dog with - out a bone. — What can I do? — I'm sleep-ing in this bed — a - lone. —

Chorus

B5 E5 B5 A5 B5

Rhy. Fig. 1

Ba - by! You're my an - gel, — come and save me to —

To Coda 1 ⊕

To Coda 2 ⊕

End Rhy. Fig. 1

Chord symbols: C#5, B5, A5, B5, E5, B5, A5, B5

night. _____ You're my an - gel, _____ come and make it al -

Verse

All gtrs. tacet

N.C. * (Esus2)

Chord symbols: C#5, B5, A5

right. _____ 2. Don't know what I'm gon-na do _____

* Chord symbols derived from kybd. accomp.

Chord symbols: (A), (Asus4), (A), (Esus2)

a - bout this feel - in' in - side. _____ Yes, it's true _____

Chord symbols: (C#m7), (G#m7), (A), D.S. al Coda

lone - li - ness took me for a ride. _____ Yeah! _____

⊕ Coda 1

Chord symbols: C#5, B5, A5, B5, E5, B5, A5

Gtr. 1

Guitar Solo

Gtr. 3

mf

w/ slight dist.

right. _____ Come and save me to - night. _____

B5 C#5 B5 A5 B5

E5 B5 A5 B5 C#5

* Vib. applies to bent note only.

Pre-Chorus B5 A5

* Vib. applies to bent note only.

A 5 fr E5 B5 C#5 A5

Don't need no reason why. Ba - by, ba - by ba - by! You're my an -

Coda 2

Outro Chorus

Gr. 1: w/ Rhy. Fig. 1, 6 times, simile

right. You're my a - a - a - an -

f w/ harmonizer full

2 4 6 4 6 9 6 9 11 9 11 9 11 9 11

* Adding notes up an octave for next 3 meas. only.

gel, come and save me to - night. You're my a -

(Yeah, y - y - y - yeah.)

a - a - an - gel, come and take me al - right. Come and save me to -

night, come and save me to - night, come and save me to - night, come and save me to -

Play 3 Times & Fade

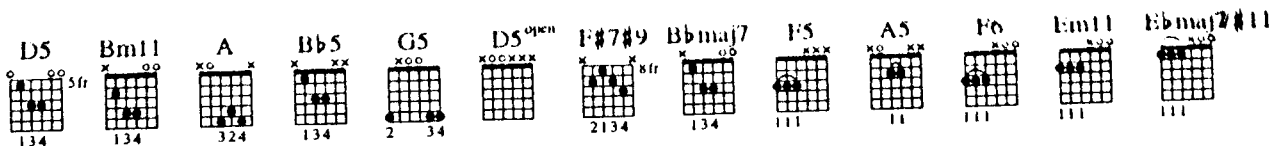
*night.

p let ring throughout *f*

* Voc.- 1st time only.

Livin' On The Edge

Words and Music by Tyler, Perry and Hudson



*Gtr. 1, Open Dsus4 Tuning: *Gtrs. 2 & 4, Drop D Tuning: *Gtr. 7, Drop D Tuning:

① - D	④ - D	① - E	④ - D	① - D	④ - D
② - A	⑤ - A	② - B	⑤ - A	② - B	⑤ - A
③ - G	⑥ - D	③ - G	⑥ - D	③ - G	⑥ - D

Intro

Slowly ♩ = 88

D5

Gtr. 1 (acous.)

Gtr. 2 (elec.)

mf let ring throughout w/ dist.

The Intro section consists of two staves. The top staff is for guitar 1 (acoustic) and guitar 2 (electric). The bottom staff is for the bass line. The guitar parts feature a series of eighth notes and triplets, while the bass line provides a steady accompaniment.

* All other gtrs. in standard tuning.

This section continues the musical notation from the Intro, featuring the same guitar and bass parts. It includes various musical notations such as triplets, slurs, and dynamic markings.

Verse

D5

The Verse section begins with the guitar and bass parts. The lyrics are: "some - thin' wrong with the world to - day; — I don't know what it is. —". The musical notation includes various notations such as triplets, slurs, and dynamic markings.

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Bm11

A

Some-thing's wrong with our eyes. We'

Gtr. 2

let ring ----- 4

let ring ----- 4

Gtr. 3 (elec.)

Rhy. Fig. 1

D5

see-ing things — in a diff - 'rent way — and God knows it ain't his. —

let ring -----

End Kb

Bm11

sure ain't no sur - prise. Yeah! We're liv - in' on the

let ring ----- 4 let ring ----- 4

3 3 3 3 2 2 3 3 3 3 3 3 7 7 7 7 7 7 10 11 11

4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 10 11 11

2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 10 11 11

(3 2 2 2)

Chorus

*D5

Rhy. Fig. 2

Gtr. 1 edge. Liv - in' on the

Gtr. 2 RIFF A *f* let ring ----- 4 let ring simile full full End RIFF A

Gtr. 3 RIFF A1 full full End RIFF A1

Gtr. 4 Rhy. Fig. 2A

7 7 5

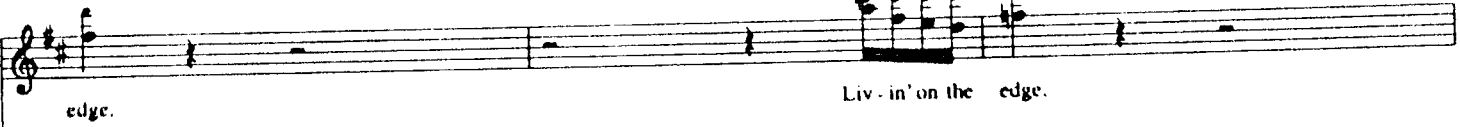
*Bass pedals D.

Gtrs. 2 & 3: w/ Riffs A & A1, 3 times

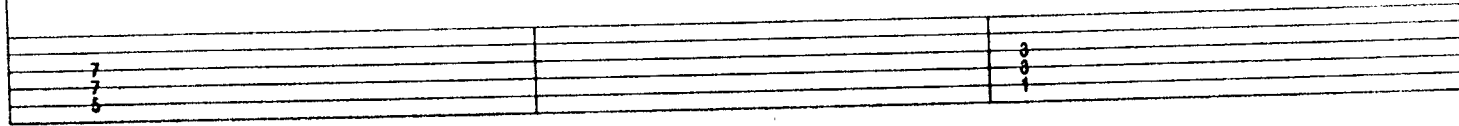
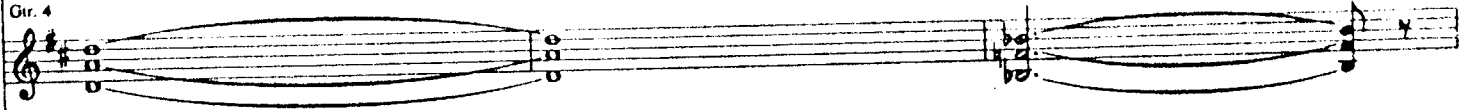
D5

D5

Bb5



Gtr. 4

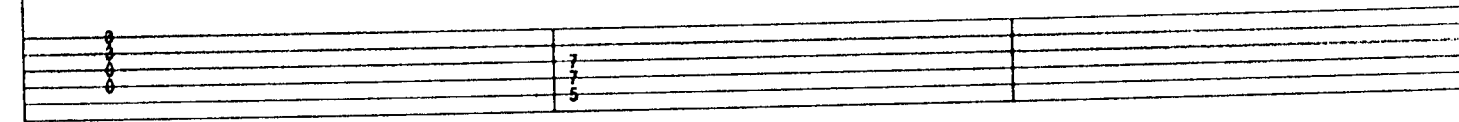
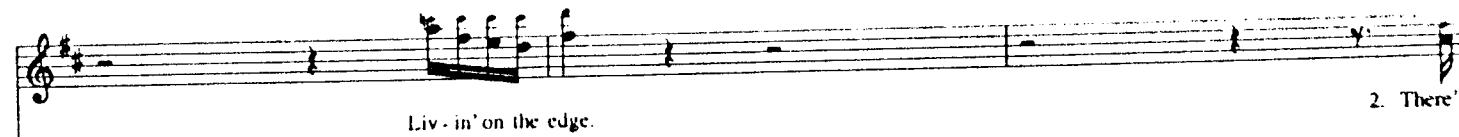


G5

D5

D5

End Rhy. Fig. 2



Verse

Gtrs. 3 & 4 tacet

D5

D5 open

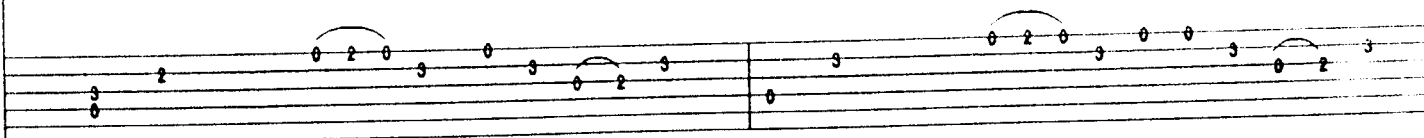


Gtr. 2

Rhy. Fig. 3



let ring



Bm11

Gtr. 3: w/ Rhy. Fig. 1

D5

melt - down in the sky. (Ah. ...)

let ring ----- 4 let ring simile

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fill 1
Bm11

you can judge a wise - man by the col - or of his skin. Then mis - ter, you're a bet - ter man - than I. -

Chorus

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A
Gtrs. 2 & 3: w/ Riffs A & A1
Bkgd. Voc.: w/ Voc. Fig. 1

*D5

Gtr. 2: w/ Rhy. Fill 2

Oh! We're liv-in' on the edge. (You can't help your - self from fall - ing.) Liv-in' on the

*Bass pedal D

Voc. Fig. 1
Bkgd. Voc.

Ev-'ry bod-y, ev-'ry bod-y, Ev-'ry-bod-y, ev-'ry bod-y, ev-'ry bod-y, ev-'ry bod-y.

Rhy. Fill 1
Gtr. 3

fbk.

TAB (9 2 0) (0)

Rhy. Fill 2
Gtr. 2

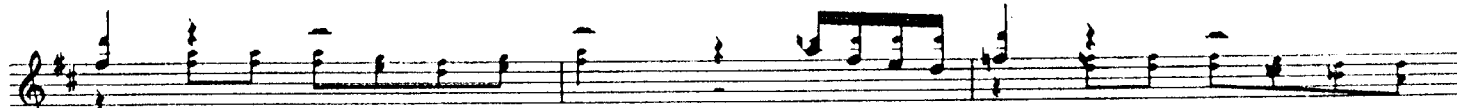
let ring ----- 4

TAB (9 2 0) (0)

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

Gtrs. 2 & 3: w/ Riffs A & A1

Bb5



edge.

Liv-in' on the edge.

(You can't help your - self at all.)

(You can't help your - self from

G5

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

D5



fall

Liv - in' on the edge.
ing.)

Bridge

Rhy. Fig. 4A

F#7#9

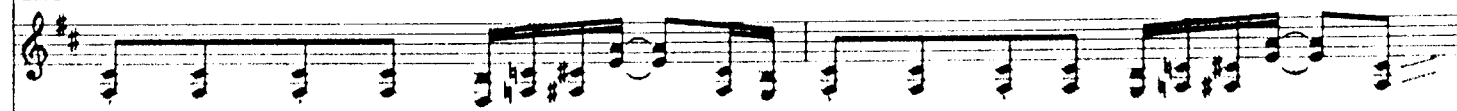
Gtr. 5
(acous.)



Tell me what you think a - bout your sit - u - a - tion.

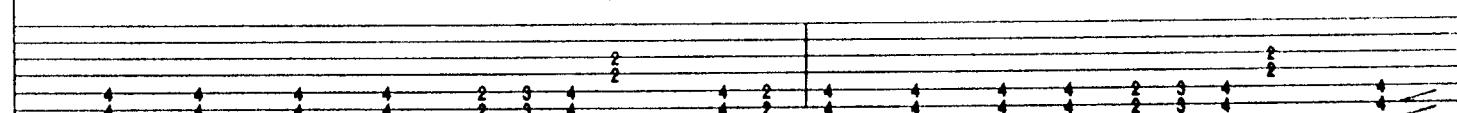
Com - pli - ca - tion, ag - gra - va - tion is

Gtr. 2



* P.M.

P.M.



Gtr. 1

Rhy. Fig. 4



*For next 8 bars only, all P.M.'s are slight

Bm



get - ting to you.

Yeah!

If

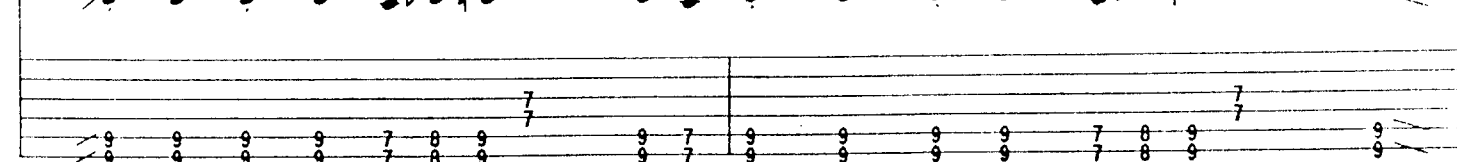
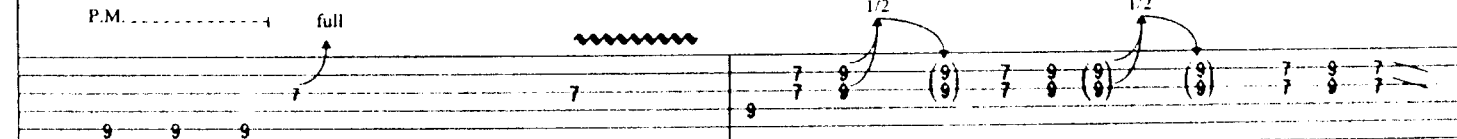


P.M.

full

1/2

1/2



11/12

Chick-en Lit-tle tells you that the sky is fall-in, — e-ven if it was-n't would you still come crawl-ing

P.M. P.M.

back — a — gain? ... I bet you would, ... my friend, ...

P.M. P.M. P.M. P.M. P.M.

gain and — a — gain and — a — gain and — a — gain and — a —

let ring — let ring — let ring

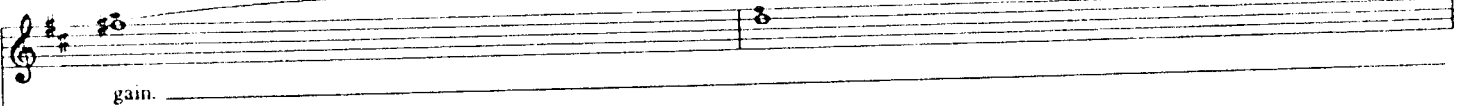
P.M. End Rhy. Fig.

Guitar Solo

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

D5

Gtr. 1

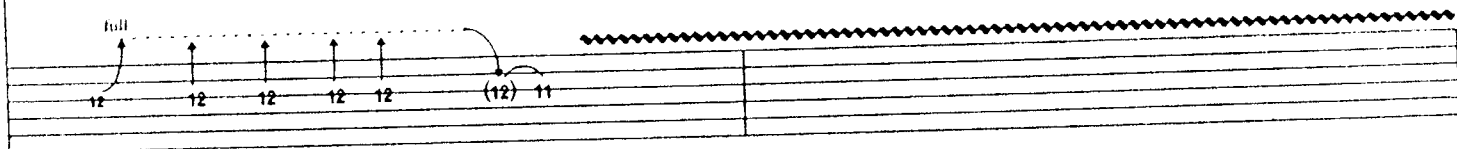


gain.

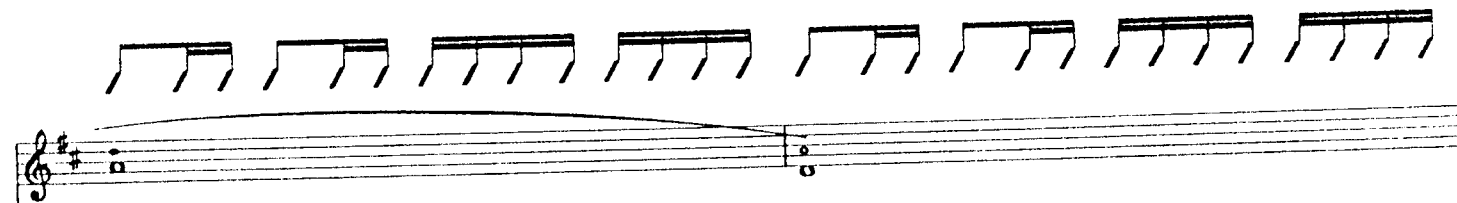
Gtr. 4



* w/octaver



*Doubles an octave lower.



Gtr. 4

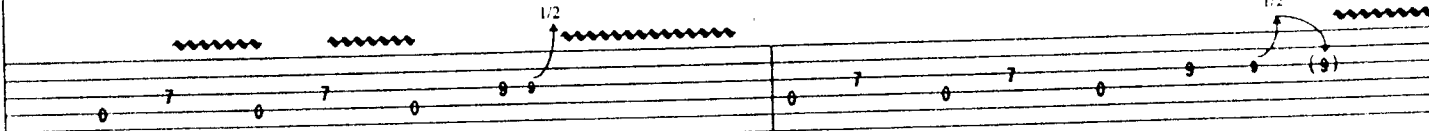


Gtr. 2



let ring

let ring simile

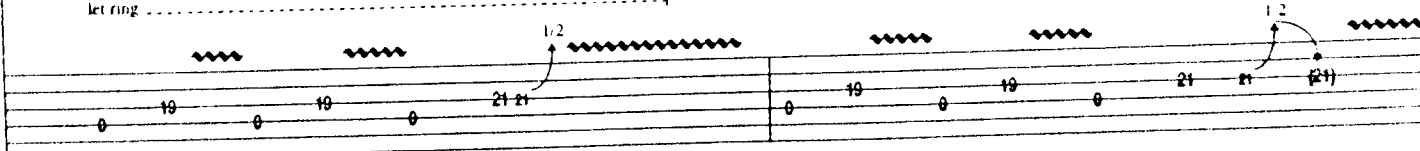


Gtr. 3



let ring

let ring simile



Bridge

Gtrs. 1 & 5: w/ Rhy. Figs. 4 & 4A

Tell me what you think a-bout your sit - u - a - tion. Com - pli - ca - tion, ag - gra - va - tion is

Gtr. 4

(17)
(10)

Gtr. 2

* P.M. P.M.

*For next 9 bars only, all P.M.'s are slight.

Gtr. 4 tacet
Bm

get - ting to you. Yeah! If

Gtr. 2

P.M. full 1/2 1/2 1/2

F#7#9

Chick - en Lit - tle tells you that the sky is fall - in, e - ven if it was would you still come crawl - ing

P.M. P.M. P.M.

G5 A5 11b5

back - a - gain - I bet you would, my friend, - a - gain and - a - gain and - a -

let ring ----- 4

P.M. ----- 4 P.M. ----- 4 P.M.

Verse

D5

Gtr. 1

gain and - a - gain. 3. There's some-thing right with the world to-day - and ev-'ry-bod-y knows it's wrong. - But we can

Band tacet
N.C.

Bm11

tell 'em no or we can let it go, but I would rath - er be hang - in on.

A tempo

Gtr. 1: w/ Rhy. Fig. 1

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 2 & 3: w/ Riffs A & A1

(drums)

Liv-in' on the edge. (You can't help your-self from fall - ing.)

Liv - in' on the edge. (You can't help your-self

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times
G5

Gtrs. 2 & 3: w/ Riffs A & A1, 2 times
D5

Livin' on the edge. (You can't stop your-self from fall

Liv-in' on the edge. ing.)

Liv-in

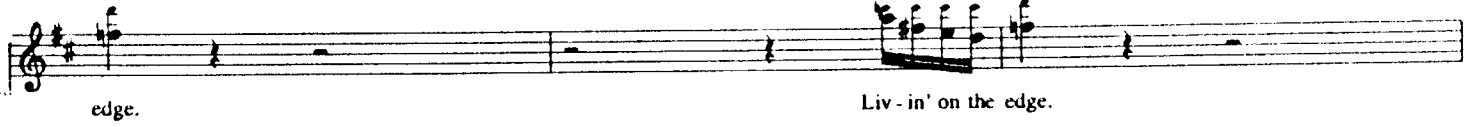
all.)

Bbmaj7

A5

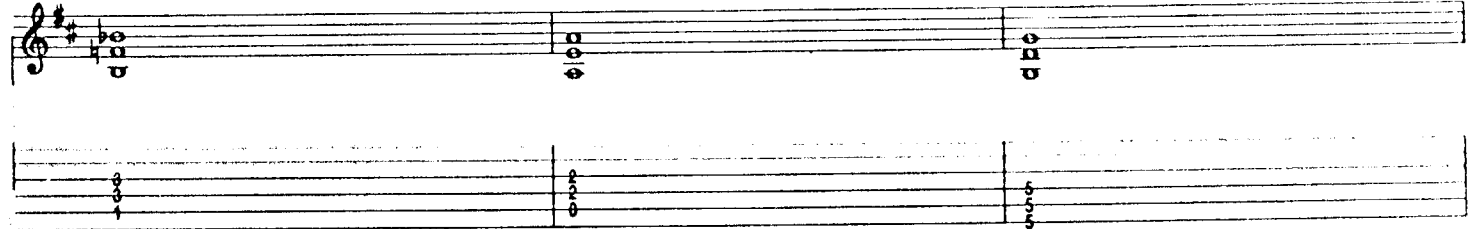
G5

Rhy. Fig. 5



Gtr. 4

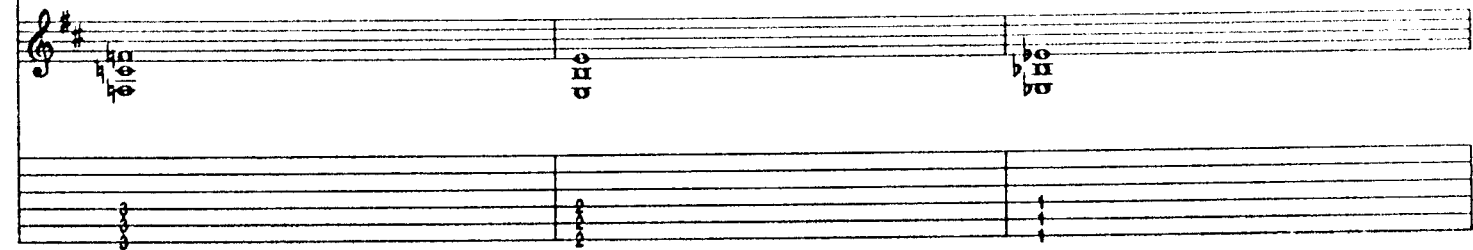
Rhy. Fig. 5A



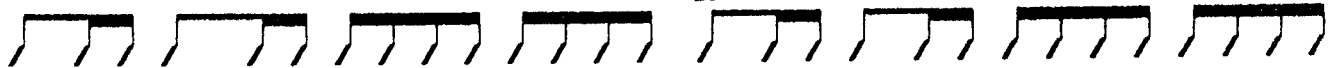
F6

Em11

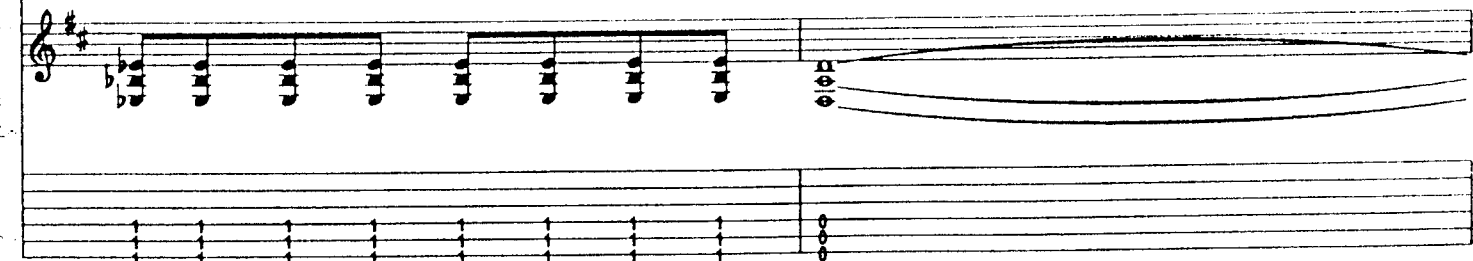
Ebmaj7/#11



D5



End Rhy. Fig. 5



(Riffs 2 & 3 w/ Riffs A & A1)

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 18 times
Gtr. 6: w/ Riff B, till end

B♭maj7
Rhy. Fig. 6

G5

D5

End Rhy. Fig. 6

Riff B

Gtr. 6
(elec.)

8va

Gtrs. 1 & 4: w/ Rhy. Figs. 6 & 6A, 2 times

B♭maj7 G5/B* D5

edge. (You can't stop your-self from fall - ing.) Liv-in' on the edge. Liv-in' on the

*Bass plays B.

Bkdg. Voc.: w/ Voc. Fig. 1, last meas. only

B♭maj7 G5/B* D5

edge. (You can't help your-self.) (You can't help your-self.) (You can't help your-self at all.) Liv-in' on the

*Bass plays B.

Gtrs. 1 & 4: w/ Rhy. Figs. 5 & 5A

B♭maj7 A5 G5 F6

edge. (You can't help your-self.) (You can't help your-self.) Liv-in' on the edge. (You can't help your-self.) (You can't help your-self.) Liv-in' on the

Em11 Ebmaj7/#11 D5 Gr. 1

edge. (You can't help your-self from fall - in'. Liv-in on the edge, Yeah, yeah! — yeah, yeah, yeah, yeah, yeah, the dead, — yeah. Yeah.

*Gtr. 6 (Riff B) keeps relatively steady time, whereas all other guitars and vocals are looser. The rhythms shown are approximate.

yeah, yeah, the dead, now.

Gr. 7

* w/ slide
** w/ octaver

0 7 12 11

*Wear slide on ring finger, allowing pinky to play single notes when indicated.
**Doubles an octave higher.

†Played w/ fret hand pinky while note played by slide continues to ring

A Tempo Fade Out
Gr. 6: w/ Riff B, 9 times
N.C. 9

10 0 7 0

NOTATION LEGEND

Examples of bending techniques on a guitar staff and fretboard:

- Bend (half step):** Treble clef, G4, 12th fret. Fretboard shows a half-step bend from 12 to 13.
- Bend (grace note):** Treble clef, G4, 12th fret. Fretboard shows a half-step bend from 12 to 13, marked as a grace note.
- Bend (whole step):** Treble clef, G4, 12th fret. Fretboard shows a whole-step bend from 12 to 14.
- Bend (whole and half steps):** Treble clef, G4, 12th fret. Fretboard shows a one-and-a-half-step bend from 12 to 15.
- Bend (two whole steps):** Treble clef, G4, 12th fret. Fretboard shows a two-step bend from 12 to 16.
- Bend and Release:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Prebend (string bent before picking):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15 before the note is picked.
- Compound Bend and Release (only first note plucked):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.

Examples of vibrato and sweep picking techniques on a guitar staff and fretboard:

- Compound Bend and Release (every note picked):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Slight Bend (microtone):** Treble clef, G4, 13th fret. Fretboard shows a slight bend from 13 to 13.5.
- Unison Bend:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15.
- Vibrato:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Wide Vibrato:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Rake Strings:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Sweep Picking:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Vibrato Bar Dive and Return:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.

Examples of vibrato bar and legato techniques on a guitar staff and fretboard:

- Vibrato Bar Scooping:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Vibrato Bar Dips:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Legato Slide:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Shift Slide:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Pull-Off:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Hammer-On:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Legato Phrasing (first note picked only):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Ghost Note (first note picked only):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.

Examples of staccato and choppy phrasing techniques on a guitar staff and fretboard:

- Staccato Phrasing:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Choppy Phrasing (extreme staccato):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Fret-Hand Muting (percussive tone):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Palm Mute (with pick hand):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Tremolo Picking:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Prebend (with bar):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Trill (fast hammer-on/pull-off combination):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.

Examples of pick scrapes and harmonic techniques on a guitar staff and fretboard:

- Pick Scrapes:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Open Harmonic:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Pinch Harmonic (with pick):** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Harp Harmonic:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Artificial Tap Harmonic:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Tap-On Technique:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.
- Bend and Tap-On Technique:** Treble clef, G4, 13th fret. Fretboard shows a full bend from 13 to 15, then a release back to 13.

BIG ONES

WALK ON WATER

LOVE IN AN ELEVATOR

RAG DOLL

WHAT IT TAKES

DUDE (LOOKS
LIKE A LADY)

JANIE'S
GOT A GUN

CRYIN'

AMAZING

BLIND MAN

DEUCES
ARE WILD

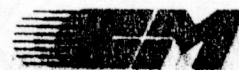
THE OTHER SIDE

CRAZY

EAT THE RICH

ANGEL

LIVIN' ON
THE EDGE



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